CATALOGUE OF

EUROPEAN DAGGERS

1300–1800

THE METROPOLITAN MUSEUM OF ART

CATALOGUE
OF
EUROPEAN DAGGERS

Including the

ELLIS, DE DINO, RIGGS, AND REUBELL
COLLECTIONS

BY

BASHFORD DEAN

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PREFACE

The present volume describes and illustrates the group of daggers forming part of the collection of arms exhibited by The Metropolitan Museum of Art. It appears in connection with a catalogue commemorating the gift to the Museum in 1926 of a collection of court swords and daggers. These, representing in no little part the lifework of the donor, Jean Jacques Reubell, a distinguished amateur of Paris, come to us in memory of the mother of Mr. Reubell, who was Julia C. Coster, born and married in the city of New York, and of his wife, Adeline E. Post, also originally of this city. The objects of the present benefaction represent a large part of the Museum's exhibition in this field. Earlier in its possession, however, were important specimens from the John Stoneacre Ellis Collection (1896), the de Dino purchase (1904), and the William H. Riggs Donation (1913), together with several borrowed daggers and court swords, which it is believed will come to us later by gift. It seemed, therefore, desirable that when the Reubell memorial catalogue was published there should appear at the same time a combined catalogue including the Museum's earlier specimens. This would entail additional labor, but it would make unnecessary the republishing of the Reubell objects in the event that a general catalogue of the court swords and daggers were later authorized, bearing in mind always that publications of this nature are a matter which the administration of the Museum will ultimately and carefully consider. Certain it is that the Museum's collection is now the only great public one in the field of European armor and arms which remains unpublished, and therefore inaccessible to an increasing number of students and art lovers generally who have not the opportunity of visiting New York.

It is generally known that the national collections of Europe are, with scarcely an exception, of ancient origin; many of them represent in no small part the treasures of princely houses — Hapsburg, Tudor, Bourbon and Orleans, Savoy, Romanoff. Of these collections the greater part was on public exhibition before the year 1700, and the publications which concern them were largely prepared generations or even centuries ago. In the case of the armor and arms of the present Museum the condition has been erversed; all objects have come to the Museum within a relatively short time—within, indeed, the writer's memory—and many of them have been neither described for publication nor illustrated. In fact, an especial merit of the present collection is this: that it comes to us not as representing the work of a single country, century, or family, but as illustrating the broad history of the subject, typified by the best European specimens which could be secured, dating from the Middle Ages and the Renaissance, fitly to represent the art of each period. It was to bring together such a collection that our patron, William H. Riggs, labored assiduously—from the time he laid down the broad lines of his life-work fourscore years ago. To such a plan Jean Jacques Reubell devoted himself always. And a similar plan was adopted by Baron C. A. de Cosson when he acted in behalf of the Duc de Dino, forming the *cabinet d'armes* which the Museum acquired in 1904. It may also be noted that the example of his predecessors has been consistently followed by the writer.

The present introduction would be seriously incomplete if the writer failed to acknowledge the efficient help which he received during the preparation of this volume. Many important notes come to him from his long-time preceptor, William H. Riggs, during the years 1912-1913, when the outline of the catalogue of the Riggs Collection was prepared in Paris. In similar manner he is greatly indebted to Jean Jacques Reubell for notes, comments, and criticism furnished him in 1926 when a provisional catalogue of the Reubell Collection was written. He should also express his deep obligation to his colleagues in the Metropolitan Museum, who aided him devotedly throughout the preparation of the present manuscript: to Assistant Curator Stephen V. Grancsay, now in charge of the Armor Department, the writer is much indebted for constant collaboration, notably for the first draft of the descriptive catalogue, and for much time spent in arranging the photographs of the various daggers. To Miss Anita Reinhard, also Assistant Curator in the Armor Department, the writer wishes to record his great indebtedness for help in numberless directions, notably in the analysis of references and of contemporary documents. The photographs reproduced herewith, it should finally be recorded, were prepared with great care by Messrs. Milla and Dickhuth of the photographic staff of the Museum; the text figures are largely from the hand of Randolph Bullock.

BASHFORD DEAN
Chairman, Committee on Armor
The Metropolitan Museum of Art.

New York, August, 1928.

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DAGGERS

INTRODUCTION

The daggers of the present collection represent numerous examples dating from the fourteenth to the eighteenth century. Earlier than 1300 they are few but fairly representative, going back probably as far as the sixth century. Of later time (fifteenth, sixteenth, and seventeenth centuries) our series is so complete that it may be used as a means of illustrating the lines of divergence of these forms, both in time and in place. For these materials we are indebted especially to the collection presented to the Museum in 1926. Its generous donor, Jean Jacques Reubell, purchased his first specimens about 1869 and during his stay at Cambridge University (1869-1873) began a careful study of this arm; from that time onward his keen interest in it has never faltered. As a collector of European daggers he is unquestionably the most *experimenté*. In order to bring together materials in this field he has always been in close touch with antiquaries great and small throughout Europe. In Paris especially he lost no opportunity to secure important pieces, during many decades attending practically every sale in the Hotel Drouot at which a good object " came up. " In the earlier days of his collecting he shared with all early collectors the privilege of being the first on the spot, obtaining almost *en gros* objects which later rarely appeared in the market. It was thus his good fortune to obtain from Baron Henri de Lannoy an extraordinary series of fourteenth- and fifteenth-century daggers which turned up in a peat-bed in the neighborhood of Saint-Omer (northernmost France). Indeed, what he failed to secure from this locality from Baron de Lannoy he obtained from Mr. Bach, a delightful old gentleman (a descendant, by the way, of Johann Sebastian Bach) whose love of ancient arms was only exceeded by his flair to discover them and his inability to keep them. Mr. Reubell's only serious rival in the purchase of daggers was William H. Riggs, whose home was also in Paris, and to whom antiquaries would be apt to bring specimens of especial importance. Singularly enough, it has so happened that those daggers which Mr. Reubell lost to Mr. Riggs or vice versa have rejoined one another in the present collection. Mr. Riggs, one may note, was never a persistent amateur in the field of daggers, if one may judge from the small number of attributions in the present catalogue. More keenly interested in this field was the Baron de Cosson at the time he was forming the collection of the Duc de Dino purchased by the Metropolitan Museum in 1904. In a word, thanks to the skill and acumen of Jean Jacques Reubell, of William H. Riggs, and of Baron de Cosson, there have now come together in our collection a series of ancient daggers which in variety and in artistic merit will, perhaps, give the student his widest knowledge of this theme at first hand. The only great gap in our series concerns the earliest forms in which, for the rest, other great collections are scarcely less defective. It is earnestly hoped that with the extension of archaeological studies, based upon the materials gathered from river beds, from ancient moats, from wells and cisterns, e. g., in northern Italy, Palestine, and Spain, additional specimens may some day enrich our series.

The history of the dagger has never been adequately expounded. The bibliography in this field either touches special forms, or considers this arm in a purely objective fashion. The early history of the dagger has never been worked out, nor the interrelationships of the various forms of daggers. The earliest attempt to trace the development of daggers is, so far as we know, outlined in the chart or illustrated label published in 1914 by The Metropolitan Museum of Art (similar to our present fig. 1). The most complete description of daggers was given by Sir Guy Francis Laking in his *Record of European Armour and Arms* (London, 1920, III, pp. 1-80).

Daggers in earliest times and in all places can hardly be distinguished from primitive swords. From them the latter gradually arose as a longer and a heavier arm, affording a better reach and a harder thrust or cut. At this stage of development the dagger proceeded to evolve a series of forms in one direction, the sword in another. Sometimes, in fulfilling a similar functional need, various daggers similar in form arose in times and places widely separate, forms so special that one can at first hardly believe that they were not frank copies one of the other, instead of independent variations born of the same effort on the part of intelligent workers to produce a definite and useful result. Thus it is fair to assume that the swords and daggers in classical times may have produced " types " which are not the direct " ancestors " of similar forms dating from the Middle Ages. In fact, a continuity between specialized daggers of the Romans and similar forms in the Middle Ages cannot at present be demonstrated. In this introduction, therefore, we consider only the daggers arising roundly from the time of the Crusades[1] (say, the thirteenth century) until the eighteenth century.

During these epochs the dagger, partly because it could be used as a knife, was worn oftener than any other arm, and as it increased in usefulness, its forms multiplied. In a general way, it played a rôle which the swords in their own lines of specialization could not fill. It was *par excellence* an instrument of convenience and precision. It could be used under conditions of time and place in which a sword could not function. It could be drawn from its sheath and struck in the press of battle or in street fighting where a sword was well-nigh useless. It should be used to dispatch mercifully (*miséricorde*) a wounded enemy. It might be carried where no sword would be permitted. Its blow could be delivered at close range with appalling precision. It was to be thrown into the face of an enemy before a sword could be used.[2] Its blade, when specially shaped and short, could be thrust into a link of mail with great force and open it more successfully than would a sword.

In its various types it could be carried lightly and conveniently, tucked vertically within a belt, or lying transversely behind the hip, instantly to be seized and drawn—sometimes even too quickly, for " boaster and bragger wore new fashioned dagger " (Skelton, about 1500). Then, too, it could be worn concealed. On the other hand, as an arm designed for adornment, the dagger could readily be brought into the scheme of the costume of all classes, military or civil. It thus became, as Chaucer says (c. 1390), "gaie" and "harneysed well." There also grew up around it codes prescribing its mode of use. From the " generalized " condition in the Middle Ages, when the same arm was used for many purposes, finding its place in the hand in various positions, it gave rise to numerous forms, each to be employed only in one way. Thus in later daggers a hilt is apt to be so designed that the hand seizes it in a definite manner. Finally, in certain highly " specialized " forms of daggers it may even be said that its function of thrusting was largely discarded; it had become a weapon mainly of defense.

For many centuries the dagger found wide favor among wealthy civilians and soldiers as an object of luxury. The greatest artists were employed to design and to decorate it, whose drawings and engravings in numerous cases still exist, e.g., of Dürer, Leonardo, Aldegrever, Holbein; these concern not the hilt of the dagger only, but its blade and sheath. All structures of the dagger will be found to repay careful study. Unhappily, however, the sheath, which was apt to be an especially ornamental part of the dagger, is rarely preserved; so rare is this, in fact, that scarcely one per cent of these arms preserved in collections is provided with an original sheath; to obtain a knowledge of this, one must examine carefully numerous contemporary documents, notably portraits.

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[1] A few specimens of the Germanic scramasax (sixth to ninth century) have been included.

[2] In Europe in 1386 the English threw their daggers in their first encounter with the French *(Vie de Duguesclin,* Chapter 87) — a use of the dagger in which Japanese were trained as late as 1840 (throwing the kozuka).

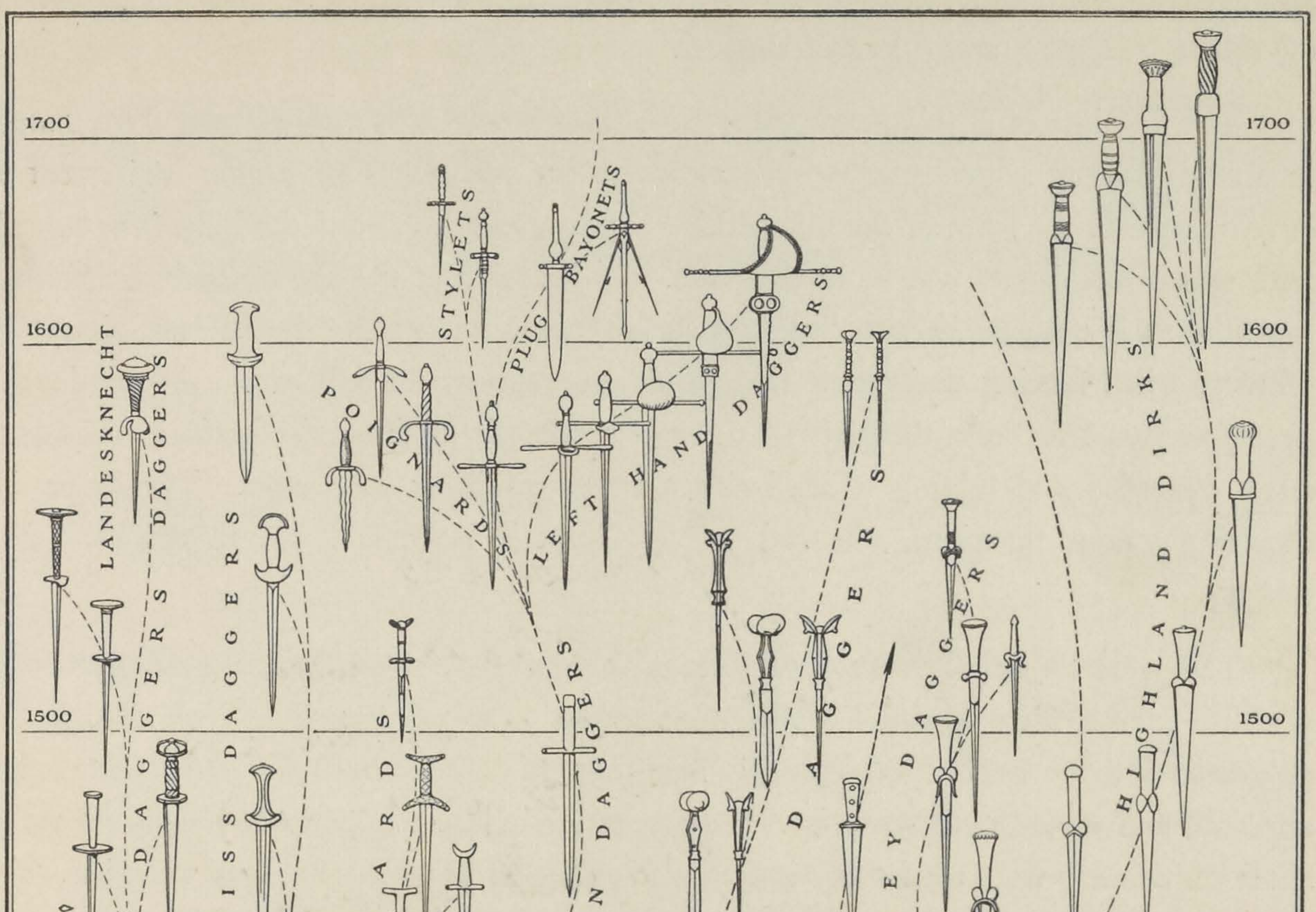
In the present catalogue an effort will be made to include an outline of our knowledge not of the daggers only, as they occur in our collection, but of their development, mode of use, scabbards, and attaches: also to indicate the countries to which they belong, in some cases even special districts, for in the development of these arms, as in all others, local forms have appeared.

In the accompanying chart (fig. 1) the changes are indicated which have taken place in certain characteristic forms of daggers during six centuries, and a brief review of this diagram may help to orient us in the arms described in the present catalogue. In broad lines, our conception of the development of these forms is as follows.

In the thirteenth century the dagger had already assumed two characteristic forms. The first (A), with wide blade and single cutting edge, was like a knife; its flattened tang shaped as the handle, whose contours were rounded out by means of separate plates riveted in place through the tang, very much as the hunting knife or pocket-knife of today. In this type of primitive dagger, the handle was ivory, bone, wood, horn, as fashion or quality suggested. The second type (B) was provided with a double-edged blade whose tang, shaped like a nail, formed the slender core of the handle, and was held in place by a rivet head surmounting the pommel. Such a handle became more or less spindle-shaped for convenience in use and developed during the centuries great diversity of form.

There can be no doubt that the two types A and B came from a common form in earlier times, perhaps in the Hallstadt period. Certain it is that in the thirteenth century daggers of both types, A and B, had already attained a high degree of specialization; structurally they were even borrowing details one from the other. Thus the single-edged type sometimes, even frequently, " crossed over " and developed a double-edged form.

The development ot type A may be traced in a series of early forms known as (1) quillon daggers, these giving rise to (2) poignards and left-hand daggers, (3) stylets,


1700
1600
1500
1400
1300
LANDESKNECHT DAGGERS
SWISS DAGGERS
RONDEL DAGGERS
HUNTING KNIVES
BASILARDS
RING DAGGERS
QUILLON DAGGERS
POIGNARDS
STYLETS
PLUG BAYONETS
LEFT HAND DAGGERS
EARED DAGGERS
LINE OF CINQUEDEAS
KIDNEY DAGGERS
HIGHLAND DIRKS
TYPE A
TYPE B
BUTTON
POMMEL
GRIP
QUILLON
RING (ANNEAU)
BLADE WITH KEEL AND PERFORATIONS
HARPE

DAGGERS
THEIR DEVELOPMENT FROM
XIII - XVIII CENTURY

BASHFORD DEAN, DIR.

RANDOLPH BULLOCK, DEL. 1928

FIG. I

and (4) plug bayonets, as suggested in the chart; on the other side arose (5) basilards, (6) roundel daggers, and (7) eared daggers.

The first line of development from the earliest type A was possibly the form noted as quillon dagger, which suggests the sword of the period. This dagger underwent a development in the form of the hilt which in many cases paralleled the hilt of the sword with which this dagger was worn and used. In fact, during the fourteenth and fifteenth centuries such a dagger became little less than a miniature sword. In the early sixteenth century, when fencing underwent numerous innovations, the hilt of the dagger developed *pari passu*: for one thing, in these newer schools of fence the buckler was more often discarded and foining effected either by sword blade or dagger. The latter, in acquiring special functions, changed notably both in blade and hilt throughout this century.

The present chart shows several lines of development of quillon daggers beginning with the simple form of the late fifteenth century. One of these lines leads directly to poignards and the more specialized left-hand daggers, used widely in fencing during the sixteenth and seventeenth centuries. Poignards are quillon daggers which from the early sixteenth century were used more and more in the left hand as an aid to parrying. In their northern forms they are apt to show down-turned quillons, which during the second halt of the sixteenth century become successively shorter, wider, and more deeply decurved. And with these changes serrated edges or wavy borders are sometimes developed as an aid in catching a blade. In developing the *main gauche* the guard of poignards developed successively an anneau, an anneau with short shell, and a handle with large shell. In the next stage the large shell became greatly strengthened by developing a point of contact with the base of the pommel, and finally there appeared a complete shell triangular in outline (often ajouré), characteristic of Spain and southern Italy during the first half of the seventeenth century. During this development the quillons increased in length. Also the blade became notably specialized for seizing or deflecting a sword blade. Thus, while the earlier blades were apt to be heavy and ribbed or delicately perforated at various points as a device designed to render a blade less brittle, later blades are known to develop serrations at some point of the border as a means of gripping a sword blade. At the base of such a dagger blade one may find two large perforations which, possibly through the adjustment of their outer borders, render the blade less apt to break. The dilating of the blade at this point was of further service as a false guard, for here was formed a depression which fitted the ball of the thumb.

It is from the group of quillon daggers that stylets, used commonly during the seventeenth century, had their origin—delicate forms, often reduced in size, with short, stout blades, and provided with very short hilts and quillons. Formidable weapons they were in spite of their small size; their blade, triangular or quadrangular in section, served as an excellent means of penetrating a ring of the chain mail defense worn at the armpit, groin, or neck. And they could be drawn and delivered with great rapidity.

A final line of development of the quillon dagger is the plug bayonet, a specialized arm which, as an accessory organ of the commonest firearm in military service, has survived to the present day, outliving all other members of the ancient family of daggers.

The development of the basilard from the primitive dagger A is clearly followed. In the fourteenth century, while single-edged blades are common, double-edged ones appear; and the shape of the handle is already foreshadowed in the tang, which in guard and pommel develops processes right and left on which, as well as on the grip, front and back, plates of bone, horn, ivory, or wood may be riveted. In certain cases such a dagger was attached to a chain made fast to a loop on the breastplate (" chain " dagger, fig. 2), so that if dropped it could be retrieved quickly. In some daggers of this type the lateral lobes of the hilt are notably exaggerated. In its various forms and in many countries the basilard became the common dagger of the late fourteenth and the early fifteenth century. Thus in England, as Laking records from a Sloane manuscript (2593), a satirical song of the reign of Henry V notes that:

" There is no man worth a leke,
Be he sturdy, be he meke,
But he bear a basilard. "

There can be no doubt that it was this form which gave rise to the dagger " in the Swiss style " which was widely in evidence during the sixteenth century, when the wealthy mercenaries of the Cantons patronized the best makers and best designers of their day to produce their arms. Holbein, for example, and Aldegrever designed Swiss daggers of luxurious type, helping to give vogue to an arm which, with variations, appears in princely portraits from England to Poland. Here the scabbard became encased in metal which, treated ajouré, pictured personages, animals, arabesques (cf. pp. 30-33).

An important group derived from our type A is represented by the roundel dagger (*dague à rouelle*), which was in common use during the fifteenth century. The earlier roundel daggers had grips sheathed on either side with plates, and with small roundels at pommel and guard. About 1400 the roundel in the guard region was sometimes deep, shaped like a pill-box, a shape reproduced also in the pommel, although the latter might be conical or spherical. By the middle of the fifteenth century the blade of the rouelle dagger had become slender and had notably increased in length; its roundels had here become thinner, larger in some cases—even three inches or more in diameter. Coincident with these changes the grip became narrow, even tubular, in later specimens made of metal. In fact, in such cases the dagger is slender to an extraordinary degree, the pommel alone developing a large disk-shaped roundel. On the other hand, in certain South German daggers curious forms appear whose grip, while slender below, is in the pommel region heavy, greatly dilated, and whose guard, no longer a roundel, breaks into lobes which droop forward and enclose the base of the scabbard. Daggers of this type, like certain kidney daggers, became specialized for penetrating chain mail.

Another line of descent from type A is seen in the eared dagger, or stradiote, which arose in the fourteenth century, reached its apogee about 1500, and by 1550 well-nigh disappeared, although a degenerate survivor occurred in Spain until, roundly, 1700. The development of this dagger can probably be traced to a knife-like form in the fourteenth century which bore a circular hole passing through the pommel from side to side. The eared dagger, we may note, developed a tang which was extraordinarily thick, not wide; the whole grip, in fact, was developed *not flattened in the plane of the blade,* but *at right angles to it*—the only variety of a dagger grip thus to be developed, in which the plates of each side of the grip became narrow and high. Hindward, however, these plates dilated and protruded beyond the pommel. And here it was that " ears " developed. In the early stage a deep slot had already appeared between the plates of the pommel, a slot which served as a rest for finger or thumb. In later stages the slot widened, and with this change the sheathing of the grip flared out as " ears. " These ears were next strengthened by a stouter rivet which fastened them to the tang, or, structurally, to a metal washer, which (in daggers generally) frequently intervened between the tang and the plates of the grip. This greater rivet soon became a central ornament. In fact, in a late stage of development, the plate sheathing of the ear (e. g., of ivory) may disappear entirely, and the great rivet head, having lost its function, may become modified into an eminence of purely decorative value (e. g., a head of carved ivory). In decadent stages of development, say during the latter part of the sixteenth century, the ears became of extraordinary size, diverging one from another at an angle of nearly 180°. A final stage of the degeneration of this line appears in the dwarfed forms of Plate XXV, in which the entire handle including the ears is forged from the steel of the tang.

We should further note that this curious dagger reduces its guard progressively: this in earliest forms was a small roundel, then it became spool-shaped, then narrower and narrower until in its latest forms it well-nigh disappears. The blade in eared daggers undergoes noteworthy changes during three centuries: the earliest is knife-like, type A; then the region of the point becomes sharp on either side; and shortly by the extension of this sharp point the blade becomes double-edged, type B.

In broad lines it is reasonably clear that the dagger of type B was the progenitor of the " kidney " daggers on the one hand, and of the Scottish dirks on the other, for if we examine the forms of daggers shown in dated tomb figures and pictures generally, especially manuscripts, we are able to arrange in a row, from ancient to modern, the forms shown in the present chart. The typical kidney dagger of the early fourteenth century developed a dilated pommel, a spool-shaped grip, and at the guard kidney-shaped lobes, these strengthened below by a metal washer the shape of which, conforming to the mouth of the dagger sheath, was usually crescentic. From such a type the line of northern daggers may have originated, typified today by the Scottish dirk, a form which is thus extremely conservative—as in similar manner are the daggers of Scandinavia. Comparing next the early kidney dagger with the dirks, one finds but a series of minor changes during the fourteenth, fifteenth, and sixteenth centuries. The blade becomes longer, usually single-edged, although retaining the tapering shape of the double-edged form. The lateral kidney-shaped eminences of the hilt are reduced in size or flattened, merging into a wide chape-like socket for the blade. The grip, spindle-shaped, suggests remarkable parallelism to grips of certain Hallstadt knives and swords, a resemblance all the more striking by reason of a strap-shaped ornament in parallel lines.

The kidney dagger, in general, undergoes the development indicated in the chart. About 1400 the kidney eminences were apt to enlarge in a transverse direction, and the iron ferrule at the base of the blade to decrease in size. On the other hand, in many of the kidney daggers of the fifteenth century the ferrule increases in size as the bulbous eminences dwindle away. In this way the metal ferrule becomes the more important element of the guard, its crescentic points now drooping over the edge of the scabbard, strengthening the mouth of the latter and becoming even an ornamental organ: here they may develop terminals shaped like head of bird or beast. In later stages, about 1500, the ferrule sometimes becomes the entire guard, the bulbous eminences persisting only as lobate ornaments. In the course of this evolution the grip becomes conical, dilating at the pommel, where, truncated, it is covered and strengthened by a disk-shaped washer of metal, which sometimes, for greater security, may overlap the wooden handle in lobes or points. During the sixteenth century this form of dagger dies out in a variety of eccentric forms[1]—in some cases the ornaments retained near the guard hardly even suggesting the earlier kidney-shaped eminences. In these late forms the grip also degenerates; it may become a mere tubular, slender sheath for the shank of the blade.

As a final line of development from type B in our series we may now consider the group of broad-bladed daggers—and swords—known generally as anelaces, ox-tongues, or cinquedeas (*cinque dita*—five-finger width).

A review of the material dealing with the early cinquedea convinces the writer that we are in this form dealing with several lines of development (see fig. 38), each culminating in a broad-bladed dagger, usually of considerable size and generally with heavy hilt. In this region it is often subject to enrichment to such a degree that one is apt to infer that the greater width of this type of dagger and of its handle was developed partly as a medium for the display of rich ornamentation, recalling always that the highest development of this arm was early in the fifteen hundreds when, under the fostering care of the lords of North Italian cities, luxury in arms reached a height probably unsurpassed.

There are three types of cinquedeas well known in collections, all having blades approximately of the same proportions and length, usually furnished with parallel grooves arranged in three transverse series—one groove near the point of the blade, two grooves in the middle, and three at the base. In the form which we distinguish as Milanese the hilt was that of the sword of the period, with great wheel-shaped pommel, short quillons slightly decurved, flattened, dilated terminally in the plane of the blade; the grip is fusiform, as in many swords, and usually developed so as to correspond with pommel and guard.

The second type, which we term Veronese, is furnished with short quillons, with a grip like a knife, flattened, tapering toward the guard and encased in two plates (e. g., of bone, wood, ivory, or horn), which may be fastened to the tang either by plain rivets, or by metal tubes filled in with rosettes ajouré. The handle in the pommel region is constricted in such a way as to form on either side notches for bracing the fingers. The pommel in most cases is not pointed, and is not of great size, enabling the user to grasp it securely.

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[1] Only in conservative England, apparently, does this type of dagger survive, and in a fairly primitive form, into the seventeenth century. Cf. e. g., the note by Charles ffoulkes on English kidney daggers dated 1616 and 1620 (*The Antiquaries Journal*, vol. VII, pp. 2, 139-140).

The third type in this series, Venetian, is similar to the last, but bears a pommel of exaggerated size enclosed in a heavy crescentic chape. In this form the quillons are longer, the grip region narrower, and the rosaces of greater size.

A fourth type, which is especially rare, distinguished provisionally as Ferrarese, differs from the Venetian only in having the handle (grip and pommel) encased in metal and somewhat different in form: thus the section of the grip is roughly hexagonal or octagonal, and the quillons at their tip are slender, drooping downward, crescentic. In this type the pommel may be shaped as a medallion.

From the foregoing it will be seen that in the Veronese and Venetian forms we are dealing with a plate-enclosed hilt, and that in the Milanese type we find a spindle-shaped grip and distinctly sword-like pommel; while in the type of Ferrara we have a combination of both. There can be little doubt that the Venetian form is highly specialized; that the Ferrarese is closely related to the Venetian, but borrowing certain characters from Milan. The Veronese form was probably developed from the knives of northern Italy of the first half of the fifteenth century, in which a similar pommel is observed, with an occasional ajouré ornamental fastener and with a slight quillon apparent on the side of the cutting edge. It does not, unhappily, aid a clearer understanding of the origin of these forms when we admit that the only knives known to us of this type have but a single cutting edge. Is it possible that such a knife may be a doubled form, right and left? In this connection we recall that doubled arms were well known at this period, notably halberds where blade or beak is repeated on right and left sides—but this is an hypothesis which may be disputed.

There is, finally, a form suggesting the cinquedea type which is sometimes described as a " fish-tail " dagger (1510–1540). This hilt shows quillons and pommel not unlike those of certain cinquedeas, and the blade is wide, divided into transverse areas, again in the cinquedea manner. This rare form is probably to be interpreted as a quillon dagger simulating a state sword of the period.

EXPLANATORY NOTE

Arrangement: *For convenience in chronological treatment the daggers have been grouped by types, without strict reference to their early relationships.*

Dimensions and weights: *The length (over all) is given in centimeters, the weight in grammes (abbreviated as L. and Wt.); numerals in parenthesis denote that scabbard of object is included. The Museum inventory number is indicated at the left.*

SCRAMASAXES

SCRAMASAXES

The following specimens illustrate the early dagger, knife, or sword of the Germanic ("Frankish") invaders and settlers of central and western Europe. These arms vary little in shape but considerably in length (blades from four to twenty inches). It is not known for how long a time their various types persisted. They appear about the fourth century and continue, in form if not in name, to the eleventh century.

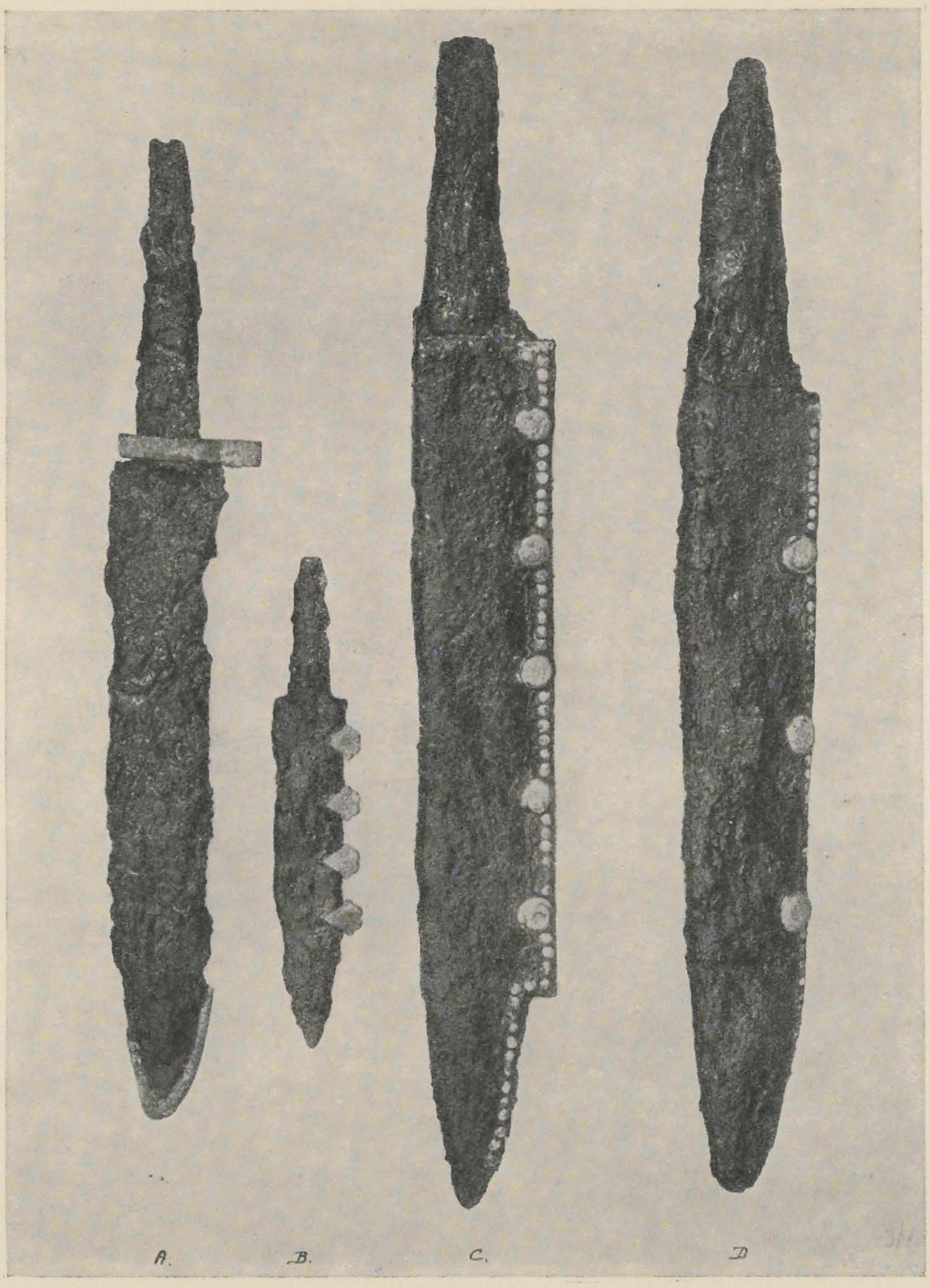
A-D. SCRAMASAXES

Frankish, VI-IX Century

Four specimens, lacking hilts but preserving scabbards with their metal mounts. Hilts evidently wooden, for remains of them appear in semi-fossil condition. Scabbards, rusted to blade, show the broad form of the scramasax, and the seam of the scabbard covering the cutting edge of blade; this seam is in two instances (C, D) held together by bronze rivets forming a close-set row from hilt to point; here between small rivets appear single large rivets reinforcing the scabbard and producing a decorative effect. In one instance a sheath has parallel sides from hilt to near point; here an abrupt indentation, or shoulder, occurs, after which the line of rivets follows closely the apex of the blade. No chapes or ferrules are retained save in specimen A. In this instance the rim of the scabbard is reinforced by a narrow band of bronze; this extends further on the side of edge of blade, suggesting condition in C and D — here the side of the scabbard seam was probably closed with rivets of iron which are rusted away: of iron also were probably the mountings of the mouth and tip of the scabbard. The knife B may well be the prototype of the Scottish garter-knife. This small knife retains four ornamental fasteners in bronze decorated with lines and punched circles, these fasteners corresponding obviously to the larger rivets of sheaths C and D. In general, the earliest sheaths were sewed; in a following stage sewing was reinforced by several large rivets. In a third stage sewing was replaced by small rivets, the few larger rivets remaining as reinforcing and ornamental "organs," the latter decreasing in number in course of time. In a late stage of development marginal rivets set closely together would naturally give place to a metal band, and finally to a creased band, as in fact we find it in the long apical chape of A.

17.193.353-355,357

L. (blade, and over all) A) 35.5 (52) B) 19 (27)
C) 47 (63) D) 43 (61)



Bibliography: Max Dreger, *Das sogenannte Jagdmesser Karls des Grossen zu Aachen* (*Zeitsch. hist. Waffenkunde*, 1924, n.s. I, no. 4, pp. 81-88. 6 figs. Bibliography).

A. von Essenwein, *Der Uebergang vom Scramasax zum Dolche des 14. Jahrhunderts*, in *Mitt. a. d. Germanischen Museum*, 1886, I, pp. 117-120.

Seymour de Ricci, *Catalogue of a collection of Germanic antiquities belonging to J. Pierpont Morgan.* Paris, 1910, pl. XXX.

Provenance: From burials in northern France. Stanislas Baron Collection.

Gift of J. Pierpont Morgan, Sr., 1917

E. SMALL SCRAMASAX German, IX Century (?)

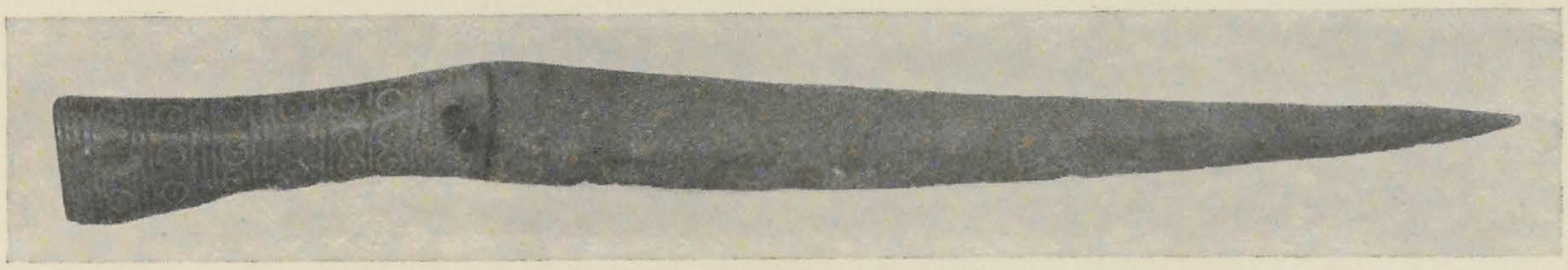
Hilt sheathed on each side with a bone plaque ornamented with sets of transverse lines and rows of circles. Blade single-edged, slightly deflected below the axis of the hilt.

L. 1331.56 L. 34

Bibliography: B. Dean, *Catalogue of a Loan Exhibition of Arms and Armor*, 1911, no. 142, pl. LXI.

Provenance: Dug up in Bamberg.

Lent by Bashford Dean



BASILARDS AND SWISS DAGGERS

BASILARDS

Basilards[1] and their derivatives, Swiss daggers (cf. p. 9), are well represented in the present collection. They date from the fourteenth to the sixteenth century. Numerous divergent forms occur in German documents, notably in the *Triumph of Maximilian,* 1517.

The longer basilard, which in Switzerland attained a length of thirty inches, became a veritable sword. This arm was used in a downward blow. The grip was so seized by the hand that the little finger lay nearest the guard, and the thrust proceeded at right angles to the forearm.

The scabbard of a basilard of the better type was apt to be divided into transverse zones encased in bands or ferrules of metal richly ornamented, a condition which is developed to such a degree in the sheath of the Swiss dagger that it becomes, by the encroaching size of these metal bands, a quasi-metallic sheath. See also Landsknecht daggers (fig. 44).

The earlier basilard was worn either thrust through the belt (fig. 3), or fastened to the belt (fig. 4) or guige by simple loops (fig. 5), or hanger (fig. 6). In other cases it

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[1] Numerous references to the basilard, characteristic dagger during the fourteenth century, and fashionable (could not be worn by servants or laborers in England), indicate that it was the type figured by Laking (*European Armour*, vol. III, p. 9), whose identification is here followed — rather to fill a technical need for naming a definite kind of dagger than finally to solve the problem of the basilard. In point of fact, in our oldest reference to this dagger, Du Cange (1678) describes it as a short sword, *genus pugionis vil sicae*, called in France a *bazelaire*, but now a *coutelas*. Should this author be followed we may be sure that the *bazelaire* was the *badelaire* (Gay, *Glossaire Archéologique*) — a short sword with a bolo-shaped blade, or a wide cutlass, with disk-pommel and cross-guard. However, it is known (1) that the basilard was then the dagger universally carried; (2) that the dagger which is most often pictured (monuments, illuminated manuscripts, paintings) agrees with the type identified by Laking, which also is a type not uncommon in dug-up specimens; (3) that, on the other hand, the chopping bolo-like arm *(badelaire)* appears rarely in contemporary documents or in actual specimens; (4) that contemporary nomenclature is notoriously hazy: hence we accept Laking's findings.

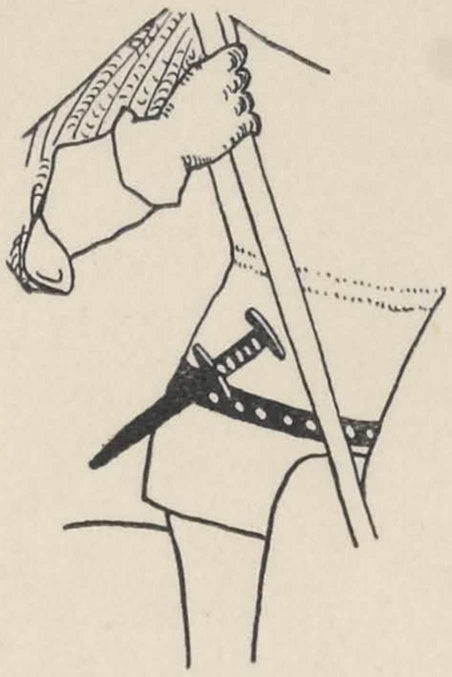


FIG. 3

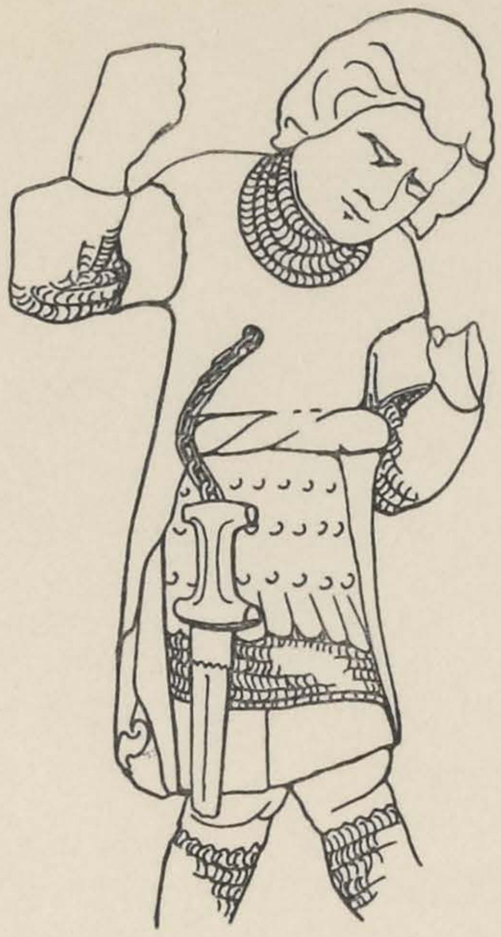


FIG. 2

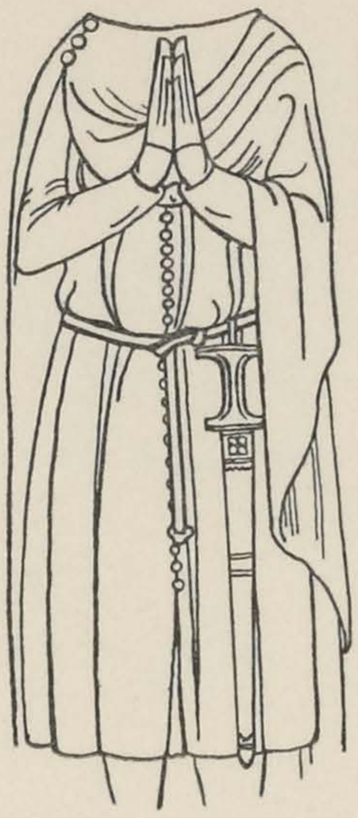


FIG. 4

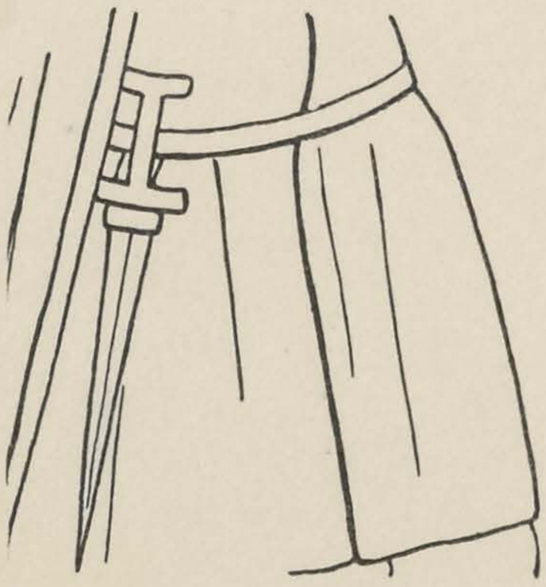


FIG. 6

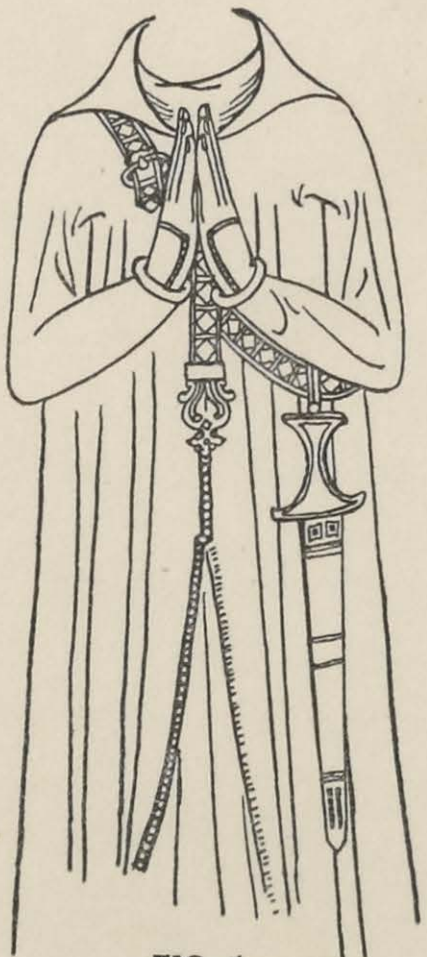


FIG. 5

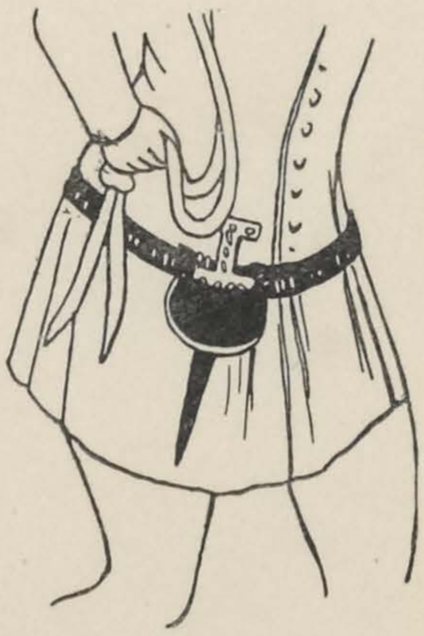


FIG. 7

BASILARDS

Fig. 2. Wooden statuette, XIV century, from St. Lorenz Church, Vienna. Dean Collection.
Fig. 3. From Crucifixion, by Giovanni da Milano, c. 1360. New York Historical Society.
Fig. 4. Brass of a Franklin, c. 1370. Shottesbrooke Church, Berks (Laking, III, fig. 745).
Fig. 5. Brass of John Corp, 1391. Stoke Fleming Church, Devonshire (Laking, III, fig. 744).
Figs. 6-7. From painting by Giovanni dal Ponte. Yale University Museum.

became the " chain " dagger (fig. 2) from whose pommel extended a slender chain attaching it to the breastplate; if dropped the dagger could thus be at once recovered. Later basilards, notably German, were attached to the girdle by an ornamental leather hanger of great breadth, and sometimes richly decorated. This hanger (sometimes comprising purse as well, fig. 7) could be slipped along the belt on strap-loops.

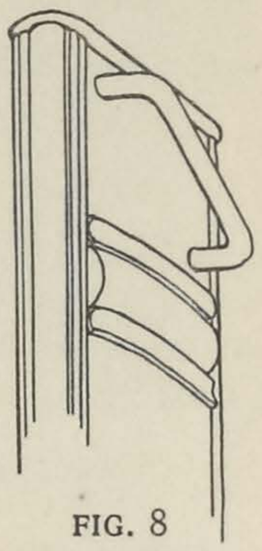


FIG. 8
METAL CARRIER
ON SCABBARD
OF
SWISS DAGGER

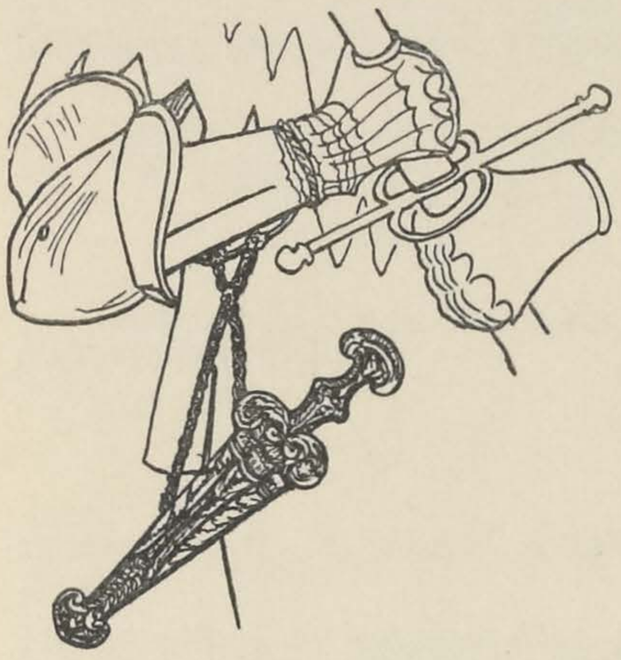


FIG. 9. DAGGER OF SWISS TYPE, 1537
FROM PORTRAIT OF HENRY THE PIOUS
OF SAXONY, BY LUCAS CRANACH THE
ELDER, DRESDEN GALLERY

The Swiss dagger, which appears in numberless stained glass panels, engravings by Aldegrever, and portraits of the period, is sometimes shown (curiously enough) close to the sword on the left-hand side of the wearer, its metal carrier attached to the scabbard at the appropriate point enabling the dagger to be balanced at an angle of about 45° from the belt (fig. 8). A dagger of similar type (Saxon) is shown hanging from the belt attached by an ornamental chain (fig. 9); or then again suspension occurs by means of a cord with heavy tassel, as may be noted in portraits by Holbein the Younger.

1. BASILARD — Hispano-Arab, XIV-XV Century

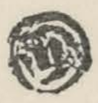
Grip with two plates of bone riveted to tang; the latter terminates in antenniform prong. Each plate of grip incised on one border with double lines forming stagger pattern, on the other border an incised cross-hatched pattern; central band with punched ornament of small dotted circles.

Blade, double-edged, of flattened diamond section, bears armorer's mark (Arabic characters) stamped on flat ricasso.

26.145.2 — L. 33.5 Wt. 213

Provenance: Spain.

Plate I



Reubell Benefaction

2. BASILARD — North French (?), XIV Century

Pommel and guard of two straight transverse plaques of bone, held together by hollow bronze rivets; at summit of pommel a rosette-shaped washer. Grip of three faceted pieces of bone hollowed to fit over tang. Pommel, grip, and guard, separated from one another by thin plates of tin (lead ?), have rich brown patine with rows of small circles with dotted centers. Blade tapering, of flattened diamond section.

26.145.3 — L. 38.5 Wt. 277

Documents : Giovanni da Milano's Crucifixion (about 1360) in The New York Historical Society. Illuminated miniature (Tuscan) dating about 1335-40 (British Museum, Royal MSS., E IX, fol. 21; Laking, *A Record of European Armour and Arms*, 1920, II, fig. 414).

Provenance: Bach Collection.

Plate I — Reubell Benefaction

3. BASILARD — Italian, XIV Century

Pommel antenniform with molded terminals. Guard straight, delicate, molded. Grip of two faceted plates of copper (?) expanding towards mid-region and here held together by band; ornamented with herring-bone punching.

Blade double-edged, of diamond section, double-grooved on either side in basal region.

26.145.4 — L. 38.5 Wt. 270

Note: This type of pommel probably arose from crescentic pommels in the thirteenth century (cf. Cockerell, *A Book of Old Testament Illustrations*); also bas-relief on sarcophagus of Aimery di Narbona (1289), Annunziata Convent, Florence (Lensi, *Il Museo Bardini*, in *Dedalo*, 1924-25, IV, pp. 486-511; VI, pp. 164-183).

Plate I — Reubell Benefaction

4. DAGGER Hispano-Arab, Not Later than XIV Century

Hilt of brass. Pommel decorated with incised lines in groups of two dividing the surface into lozenge-shaped and pentagonal areas. Grip with eight vertical grooves decorated with incised lines. Guard an oval lobe bisected by blade and fitting over ricasso; decorated in sectors outlined by vertical punched lines in groups of two.

Blade double-edged for half its length, the top edge flattening towards the hilt.

26.145.1 L. 39.5 Wt. 298.5

Comparisons: A dagger with similar hilt, but with crescent-shaped pommel, formerly in the Ressman Collection (Laking, III, p. 7, fig. 737). Similar daggers (or swords) in Museum of St. Irene, Constantinople.

Provenance: Found in the bed of a river in southern France (Pyrenees).

Plate XIV Reubell Benefaction

5. BASILARD French, 1300

Forged in a single piece, its tang pierced for rivets which attached plates of grip.

Blade with two "blood grooves" on each side.

25.188.15 L. 34 Wt. 222

Comparisons: Similar specimens recorded in: Stibbert Collection, Florence (Lensi, *Il Museo Stibbert*, nos. 3853-3854, pl. CLXXV); Berlin Zeughaus (05.177, 178; 12.3); Hessisches Landesmuseum, Darmstadt, found among the ruins of the Castle of Tannenberg razed in 1399 (J. v. Hefner-Alteneck, *Die Burg Tannenberg und ihre Ausgrabungen*, 1850); National Museum, Munich (two); not to mention private collections, e. g., Boissonnas (*Catalogue*, no. 156, pl. XXXII); Gimbel (Sale Catalogue, nos. 507-510, pl. XIII); Max Kuppelmayr (Sale Catalogue, no. 310, pl. XXV); Whawell *(Hervorragende Kriegs- und Jagdwaffen...... aus englischem Besitz*, Helbing, No. 10, 1908, nos. 47, 122, figs.— dagger and sword); Graf Wilczek (J. Szendrei, *Ungarische kriegsgeschichtliche Denkmäler in der Milleniums-Landes-Ausstellung*. Budapest, 1896, p. 190, no. 344, fig.); Windisch-Graetz (Dorotheum, 1919, no. 137, fig. pl. 4). A sword with similar pommel in The Metropolitan Museum of Art. See also Laking (III, p. 10).

Documents: Contemporary documents are numerous showing that this type of dagger was worn attached by chain, e. g., fourteenth-century woodcarving of St. George (fig. 2) in the Bashford Dean Collection (Metropolitan Museum of Art); the famous Manesse manuscript (F. H. von der Hagen, *Geschichte der Manesse'schen Handschrift*, pl. 4); effigy of Albrecht von Hohenlohe († 1328) in Schönthal; statue of Can Grande della Scala († 1329) at Verona; effigy of Walter Bopfinger († 1359) (Gessler, *Die Spangenharnische von Küssnach* in *Anzeiger Schweiz. Altertumskunde*, 1926, n. s. XXVIII, pp. 27-39, 98-102, fig. 2); effigies of the Counts of Neuchâtel (Swiss, mid-fourteenth century) in the Collegiate Church of Neuchâtel (Jacquemin, *Iconographie*, pl. 47); grave slab of Günther von Schwarzburg (Dean, *Catalogue*, 1905, fig. 12 — armor of transitional period).

Provenance: Excavated on Montmartre, Paris. Keasbey Collection (American Art Association, 1925, no. 196, pl. XX).

Plate II Gift of George D. Pratt, 1925

6. DAGGER German, XIV Century

Similar to foregoing. Hilt restored in plaster.

Blade with crisp median ridge between the short blood grooves.

L. 1331.60 L. 32 Wt. 238

Note: No complete dagger of this type appears to have been preserved.

Plate II Lent by Bashford Dean

7. DAGGER HILT OF BASILARD TYPE Venetian, 1300

Hilt of elephant ivory, massive, elliptical in section, elaborately sculptured *à jour*. Grip pictures combat of dragons in the manner of thirteenth-century illuminations; pommel, bordered with Byzantine ornament, bears lion of St. Mark.

L. 1331.61 L. 39 Wt. 341

Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 143, pl. XLI.
Laking, III, p. 13, fig. 755.

Provenance: The hilt was purchased about 1895 of Michel (Paris), who discovered it in a small collection of ancient ivories dispersed in the Hôtel des Ventes; the early owner bought it about 1820 in northern Italy. Bossard, goldsmith-antiquary of Lucerne, was commissioned by the writer to put a frankly modern blade in the handle; at this time, apparently, a cast of the grip was made, and a copy executed in boxwood, which, admirably patiné, Bossard sold to a well-known Swiss amateur, from whom it passed into a local museum. There, until at least a few years ago, it was labeled "thirteenth century"!

Plate III Lent by Bashford Dean

8. DAGGER OF BASILARD TYPE Belgian, 1400

Hilt of boxwood (?), semi-fossilized, sculptured with lozenge-shaped eminences, each of which is strengthened by a peg. Pommel and guard antenniform, turned in opposite directions, tipped with latten caps ornamented with file lines.

Blade of "watered" pattern, with median ridge, flattened in ricasso; armorer's mark.

L. 1331.63 L. 41.5 Wt. 276

Note: This dagger retains clearly the basilard type, yet technically it belongs with quillon daggers, for the tang is slender and pierces the elements of the hilt.

Documents: A similar dagger appears in the Crucifixion by the Bohemian Master (the Master of Hohenfurth), c. 1360, in the Kaiser Friedrich Museum, Berlin (No. 1833).

Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 145, pl. XLI.
Giraud, *La Collection Spitzer*, 1892, VI, p. 41, no. 174, fig.
Spitzer Sale, 1895, no. 275, fig.
Cripps-Day, *Armour Sales*, p. 81, fig. 48.

Provenance: From peat find at Saint-Omer. Bachereau and Spitzer Collections.

Plate III Lent by Bashford Dean

9. DAGGER OF LATEST BASILARD TYPE Italian, 1540

Of highest quality both in design and execution. Pommel, guard, and grip of single piece. Hilt of boxwood through which slender tang is passed. Hilt delightfully enriched with carving in Renaissance design: on pommel appears reclining female figure; on one side of grip David stands on a lion's head and holds the head of Goliath; on the reverse is shown Lucretia; other motifs include heads of amorini and of rams, the latter used ingeniously as quillons.

Blade diamond in section, flattened at ricasso; basal half delicately etched and gilded with birds, squirrels, lion's head, human head, helmet, shield, and arabesques.

04.3.141 L. 32 Wt. 144.5

Bibliography: De Cosson, *Dino Catalogue*, G. 16, pls. 16 and 17.
Dean, *Catalogue*, 1905, p. 169, fig. 86 O.

Provenance: Carrand and de Dino Collections.

Plate III Rogers Fund, 1904

10. BASILARD Venetian (?), 1550

Pommel and guard of gilt-bronze with lateral shell-shaped prongs (those of pommel suggesting eared daggers), chiseled with quatrefoils on inner faces and cannelated on outer faces. Grip cylindrical, encased in silver nielloed with a design of arabesques in Venetian style, encircled by grooved rings at apex, center and base.

Blade engraved and gilded, diamond in section adjacent to ricasso, then square, finally diamond.

04.3.133

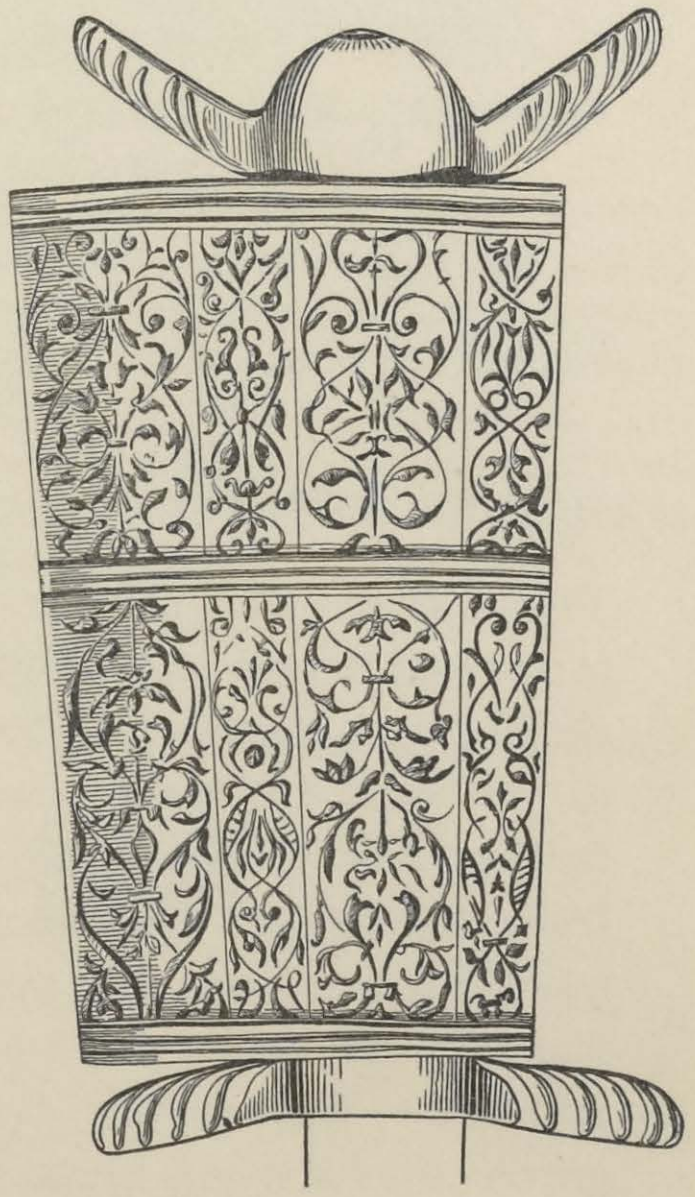
L. 28 Wt. 178.5

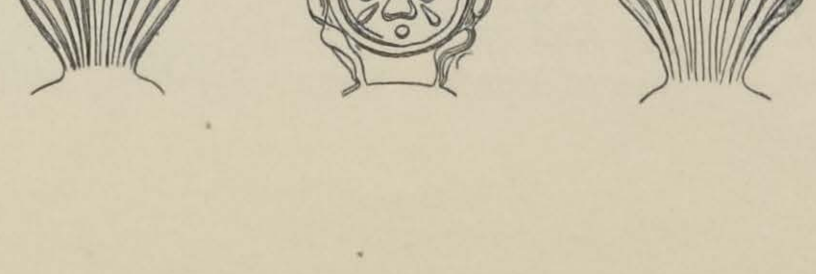
Bibliography: De Cosson, *Dino Catalogue*, G. 13, pl. 17.
Dean, *Catalogue*, 1905, p. 168, fig. 86 H.
Laking, III, p. 8, fig. 739.

Provenance: Ressman and de Dino Collections.

Plate XXIII

Rogers Fund, 1904





11. DAGGER OF BASILARD TYPE — Swiss, XIV Century

Grip of ivy root, rounded and faceted, the top and base of which follow the contour of pommel and guard, which are shod with iron, keel-shaped, the pommel lobes bending downward, the quillon lobes bending upward.

Blade bears an armorer's mark retaining part of the original copper inlay.

26.145.46 L. 47 Wt. 318

Comparisons: Typical of Swiss lake and moor finds, shown in numerous contemporary documents, and represented in Swiss museums, e. g., Bern (R. Wegeli, *Die Schweizerdegen*, in *Jahresbericht des Historischen Museums in Bern* 1910, pp. 3-20, 3 pls. 4 figs. Armorers' marks), Geneva (no. 1591), and Landesmuseum in Zurich (Gessler, *Führer*, 1928, pl. IX). A similar specimen, but in poor condition, in the Boissonnas Collection (Jean Boissonnas, *Collection Charles Boissonnas. Armes anciennes de la Suisse*, n. d., no. 143, pl. XXXII). It is this type which gave origin to the decorative Landsknecht dagger of the sixteenth century. Larger specimens are veritable swords; note the excellent example in the Bossard Collection, and one in the Dean Collection.

Documents: Illuminated manuscripts of the early fourteenth century (G. Irmer, *Die Romfahrt Kaiser Heinrich's VII, im Bildercyclus des Codex Balduini Trevirensis*, 1881, pl. 10). Diebold Schilling's "*Private*" *Bernerchronik*, 1480-84 (*Anzeiger f. Schweizerische Altertumskunde*, 1925, n. s. XXVII, pp. 229-234). Shown worn in front in Maximilian's *Freydal*, 1512-1519 (Quirin von Leitner, *Freydal*, pl. 128).

Bibliography: Walter Blum, *Der Schweizerdegen* (*Anzeiger f. Schweizerische Altertumskunde*, 1919-20, n. s. XXI, pp. 34-42, 109-118, 167-180, 210-219. ill.).
Fretz, *Schriftliche Erwähnungen des Schweizerdegens im 15. Jahrhundert* (*ibid.*, 1922, n. s. XXIV, p. 189).

Plate IV Reubell Benefaction

12. DAGGER WITH SHEATH — Swiss, Dated 1567

Typical dagger of Swiss officer of high rank, shown at the side of armored standard bearers in contemporary heraldic painted glass of all Cantons. In these daggers the richly ornamented sheath usually illustrates a patriotic theme. Pommel and guard of elongated form, of bronze gilt, decorated with incised lines; pommel capped with a foliate washer and a button. Grip fusiform, faceted, of exotic wood (grenadilla ?).

Blade double-edged, leaf-shaped, with median groove on each side, bears armorer's mark inlaid in brass; ricasso with triple groove on each side.

Sheath-mounting case in gilt-bronze, pierced with battle scene showing warriors in classical armor; on outer side of sheath are two compartments, one for knife, the other for pricker; base of sheath terminates in molded bosses; two bands at the back for suspension, on one of which appears the date 1567; inner scabbard of wood covered with red velvet.

26.145.47 L. 40 (43.5) Wt. 378 (807.5)

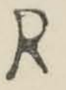
Comparisons: Daggers of this type and quality may be seen in: BASLE, Historical Museum, two specimens including a Dance of Death. BERN, Historical Museum, scabbard chiseled with grotesque figures and two Swiss crosses (R. Wegeli, *Jahrbuch des Bernischen Historischen Museums in Bern*, 1922, p. 98, pl.). GENEVA, ten specimens of this type, four with scabbards, in the Galopin Collection, Musée d'Art et d'Histoire *(Notes sur la collection d'armes anciennes du Major Henry Galopin.....*, 1913, pl. 14). LUCERNE, story of Virginius, Bossard Collection (Sale Catalogue, 1910, no. 1947, pl. XXXVI). ZURICH, Landesmuseum, no less than fifteen specimens (Gessler, *Führer*, 1928, pl. X) illustrating typical subjects including The Judgment of Paris (Haenel, *Alte Waffen*, fig. 21). Another with scenes from the life of Samson in Angst Collection (Sale Catalogue, 1909, no. 381, fig.). BERLIN, Zeughaus, subject of Virginius and Virginia. A third specimen with this subject (genuine ?) in Dreger Collection *(Waffensammlung Dreger*, no. 11). LONDON, Wallace Collection, five specimens, including two of the Virginia legend, and scenes from the Prodigal Son (Skelton, *Meyrick Collection*, II, pl. CXI fig. 3; Camp, *Catalogue*, no. 149). PARIS, Louvre, Tell legend; Musée de l'Armée, four specimens, including Tell legend, hunting scene, and Dance of Death *(Catalogue*, 1927, II, pl. XXIX). VIENNA, Kunsthistorische Staatssammlungen, Dance of Death. In private collections appeared other themes: Battle scene, collection of Graf L. Th..... (Heberle, 1893, no. 582, fig.). Story of the daughter of Jephthas, two specimens, Thewalt Collection, Cologne (Lempertz, 1903, nos. 1634, 1634 A., fig. pl. XXV). Story of Pyramus and Thisbe, Thewalt Collection (no. 1635, fig.), now Dreger Collection, Berlin (*Waffensammlung Dreger*, no. 12); another in the Spitzer Collection (Giraud, *Collection Spitzer*, VI, no. 213, pl. XXXVII).

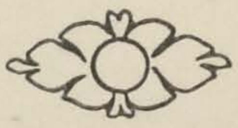
Documents: Designs for daggers of this type exist by Heinrich Aldegrever dated 1536, 1537 and 1539 (*Formenschatz*, 1880, nos. 113 and 114); by Albrecht Dürer (*Formenschatz*, 1882, no. 33); by Hans Holbein (Ed. His, *Dessins d'ornements de Hans Holbein*, 1886, pl. Also Holbein and Hollar, *Le livre d'orfèvrerie de Hans Holbein, gravé par W. Hollar*, 1642-47. Sword hilts and daggers, 4 pls.).

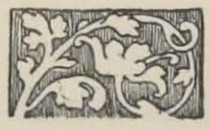
Swiss and kindred German daggers appear in woodcut by Hans Rudolph Manuel (called Deutsch), dated 1547 (J. E. Wessely, *Die Landsknechte: eine culturhistorische Studie*, 1877, pl. 3). Other documents are the younger Holbein's Two Ambassadors, National Gallery, London, and his Portrait of the Sieur de Morette, Dresden Gallery (dagger suspended from waist by cord with tassel); Lucas Cranach the Elder's Portrait of Henry the Pious of Saxony, dated 1537, also in the Dresden Gallery (dagger suspended by a chain; cf. fig. 9); Count Gottfried Werner as Donor, by the Master of Messkirch, about 1536; engravings by Aldegrever, 1538, especially the Würtemberg Wedding, in The Metropolitan Museum of Art.

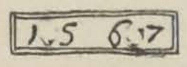
Bibliography: Laking, *European Armour*, III, pp. 57-59.

Plate V Reubell Benefaction









13. DAGGER WITH SHEATH

Swiss, 1550

Similar to foregoing. Pommel and quillons of steel gilt.

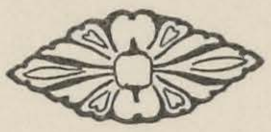
Blade bears on one face two armorer's marks (hearts) inlaid in brass.

Sheath pictures Holbein's Dance of Death; covering of wooden sheath black velvet, the nap of which has largely disappeared.

L. 2743.16 L. 36.5 (39) Wt. 309 (582)

Comparisons: A number of scabbards exist with similar theme: in Florence in the Collections Stibbert (Lensi, no. 2541, pl. XLVI) and Ressman (dated 1570), in the Historical Museum, Basle, the Germanic Museum, Nuremberg, the Kunsthistorische Sammlungen, Vienna, the Wallace Collection, London (Camp, *Catalogue*, no. 163), and the Musée de l'Armée, Paris (*Catalogue*, II, pl. XXIX); not to speak of various private collections dispersed at auction, e. g., Zschille (R. Forrer, *Die Waffensammlung Zschille*, pl. 151, no. 430), which object then passed into the Gimbel Collection (Sale Catalogue, no. 525, pl. XIV) and later into the Max Dreger Collection (*Waffensammlung Dreger*, no. 10); Keasbey (American Art Association, 1924, no. 196, pl.); Whawell (Sotheby's, 1927, no. 51, fig.). Also excellent forgeries emanating from the atelier of a jeweler-antiquary of Lucerne.

Plate VI



Lent by Bashford Dean

14. DAGGER WITH SHEATH

Swiss, 1560

Similar to foregoing. Pommel and quillons of steel gilt.

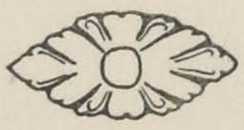
Blade bears on one face armorer's mark (wheel).

Scabbard on solid field embossed in high relief with stag hunt; back of scabbard covered with black velvet, the nap of which has disappeared.

L. 2743.17 L. 38 (41) Wt. 325 (566)

Provenance: Collection of Sir Guy Seabright.

Plate VI



Lent by Bashford Dean

15. DAGGER WITH SHEATH

Swiss, 1570

Mountings of gilt-bronze. Grip of mahogany (?).

Blade with deep median channel running from base about three-quarters of its length; on one side armorer's mark (letter R). The same armorer's mark appears in dagger No. 12.

Scabbard covered with black velvet, enclosed in bronze-gilt case picturing legend of William Tell, illustrating costumes in detail. Special compartments in scabbard for pricker and knife (bearing armorer's mark).

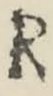
04.3.130-132 L. 40 (45) Wt. 494 (923)

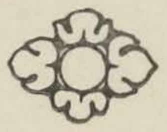
Comparisons: Scabbards of similar theme in the Historical Museum at Basle, in the Berlin Zeughaus (dated 1564), at Erbach (H. Müller-Hickler, *Die Waffensammlungen in Erbach i. O.*, 1923, no. 340, pl. XXXVI), Wallace Collection, London (Camp, *Catalogue*, no. 152), and in the Louvre and the Musée de l'Armée, Paris (*Catalogue*, II, pl. XXIX); not to mention various private collections dispersed at auction, e. g., that of K. Thewalt, Cologne (Lempertz, 1903, no. 1633, fig. pl. 25), which object passed into the J. Bossard Collection, Lucerne (Sale Catalogue, 1910, no. 1946, pl. XXXVI); Engel-Gros, dated 1582 (Paris, Petit, 1921, no. 206, fig.); and two specimens, one dated 1585, in the Zschille Collection (R. Forrer, *Die Waffensammlung Zschille*, pl. 151, nos. 431-432). Also Prince Soltykoff Collection (Asselineau, *Armes et armures.....* 1845, pl. 145), and the Ressman Collection (I. B. Supino, *La Collezione Ressmann*, 1902, no. 140, III). Numerous forgeries of excellent workmanship were made in the atelier of a jeweler-antiquary of Lucerne.

Bibliography: Giraud, *Collection Spitzer*, VI, no. 219, pl. XXXVII.
Spitzer Sale, 1895, no. 282, ill.
De Cosson, *Dino Catalogue*, G. 28, pl. 17.
Dean, *Catalogue*, 1905, p. 170, fig. 86 S.
Cripps-Day, *Armour Sales*, p. 83, fig. 49.
F. Heinemann, *Tell-Iconographie*. Luzern, 1902.

Provenance: Carrand, Spitzer, Ressman, and de Dino Collections.

Plate VII — Rogers Fund, 1904





16. DAGGER WITH SHEATH — Swiss, 1570

Similar to foregoing, but even richer in quality and more elaborately decorated: pommel and guard bear finely incised designs.

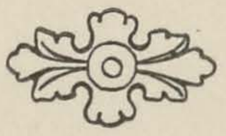
Blade, with point reinforced, bears armorer's mark (cross).

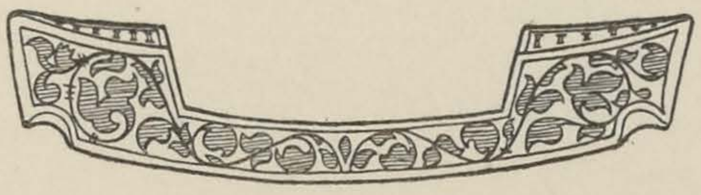
Scabbard pictures confederates expelling Austrians, the latter in costumes suggesting the Roman empire. Enclosed wooden sheath covered with black leather as background for sculptured area.

14.25.1287 — L. 38.5 (42) Wt. 351 (683)

Provenance: Soltykoff Collection.

Plate VII — Riggs Benefaction





ROUNDEL DAGGERS

ROUNDEL DAGGERS

Rouelle or roundel daggers (pp. 9–10) appear in contemporary documents earlier than 1350. Their frequent use, however, does not date earlier than 1375 when the guard, while disk-shaped, is narrow and heavy: in some cases it was formed of a small, heavy disk of wood often enclosed in metal (fig. 10 and pl. XI). In general a guard of this shape was evidently of value, since the dagger became functional at the first grip of the hand, i. e., the dagger did not have to be rotated (around its axis) into a position for use. In earlier roundel daggers only the guard was discoidal; the pommel might be of reduced size (fig. 11) or similar in shape to the pommel of a sword (figs. 12-13). About 1400, however, the pommel of the dagger began to assume a disk-shaped form (fig. 14), and from this time until well into the sixteenth century roundels terminated the grip both on the side of pommel and of blade (figs. 15–17). These forms occur widely scattered from Scandinavia to Spain, and it is extremely difficult to distinguish the place of origin of such specimens unless they are ornamented, the ornament often betraying place of origin. In general, small roundels occur in the north; large roundels are usually of later date (1450 onward) and occur from the Rhine eastward (fig. 14). A rouelle dagger which on the pommel is dome-shaped is probably Swiss, Burgundian, or German.

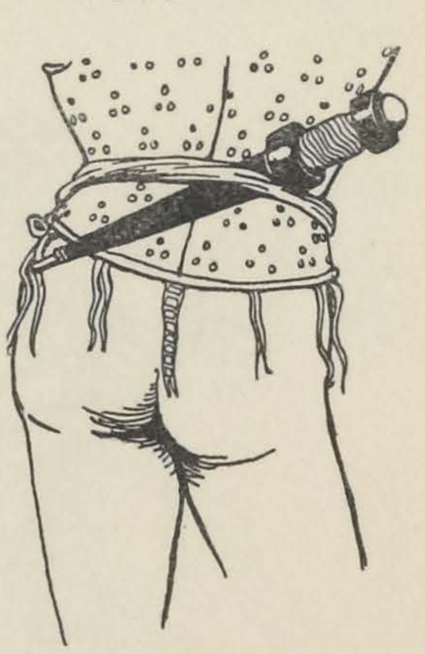


FIG. 10
ROUNDEL DAGGER
1475
LIFE OF ST. BERNARDINO
BY FIORENZO DI LORENZO
PERUGIA

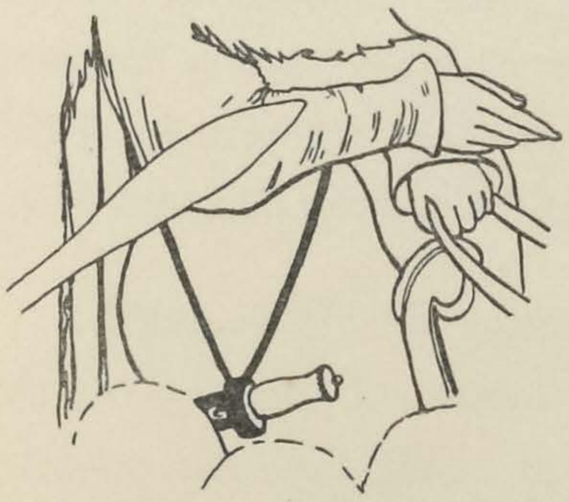


FIG. 11. ROUNDEL DAGGER, C. 1380
THE CRUCIFIXION
BY ALTICHIERO DA ZEVIO E AVANZI
IN PADUA

The grip of a roundel dagger is apt to be stout, cylindrical; in the earliest forms slightly spindle-shaped, sometimes with a low torsade ribbing. By the middle of the fifteenth century the grip may dilate, notably in the middle, and here be perforated for thong or carrier.

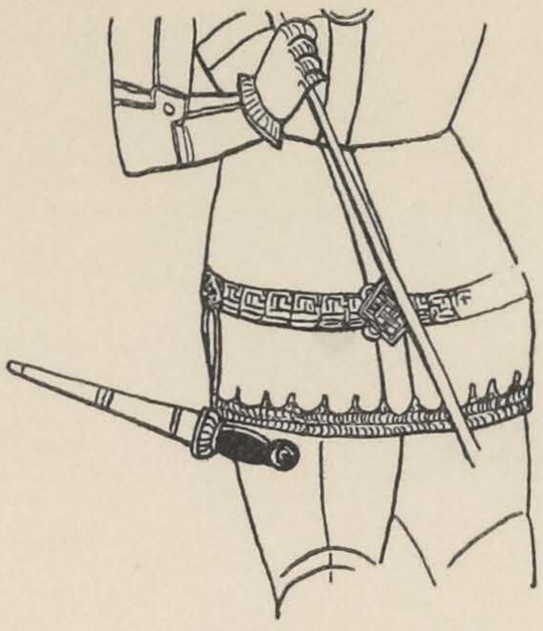


FIG. 12

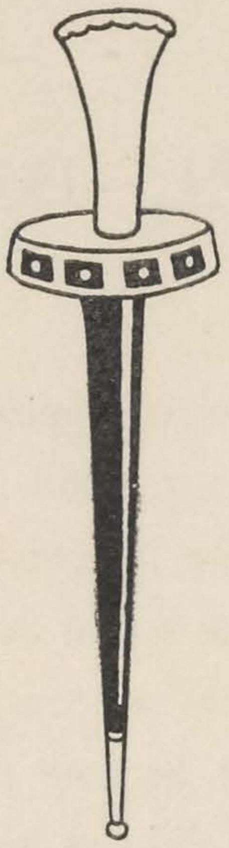


FIG. 13

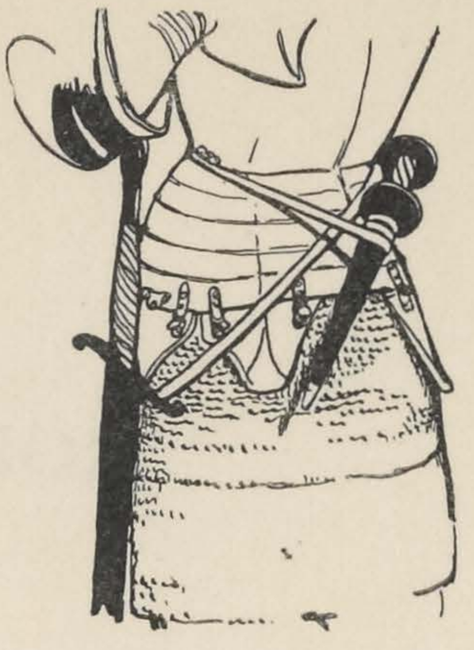


FIG. 14

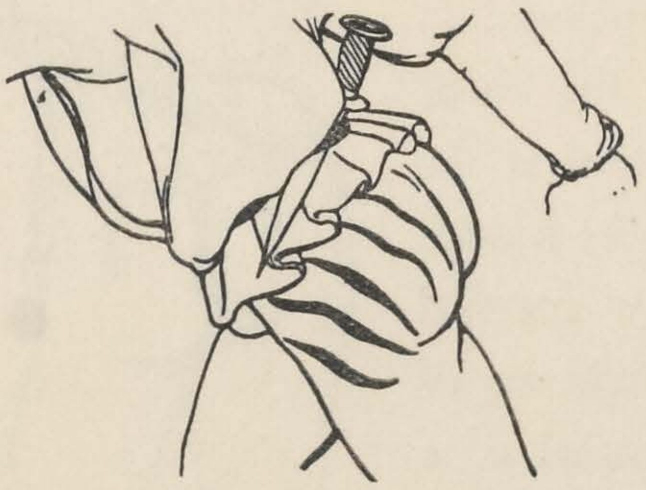


FIG. 15

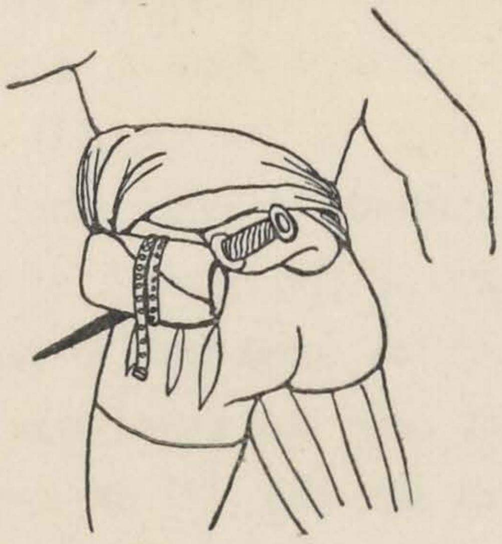


FIG. 16

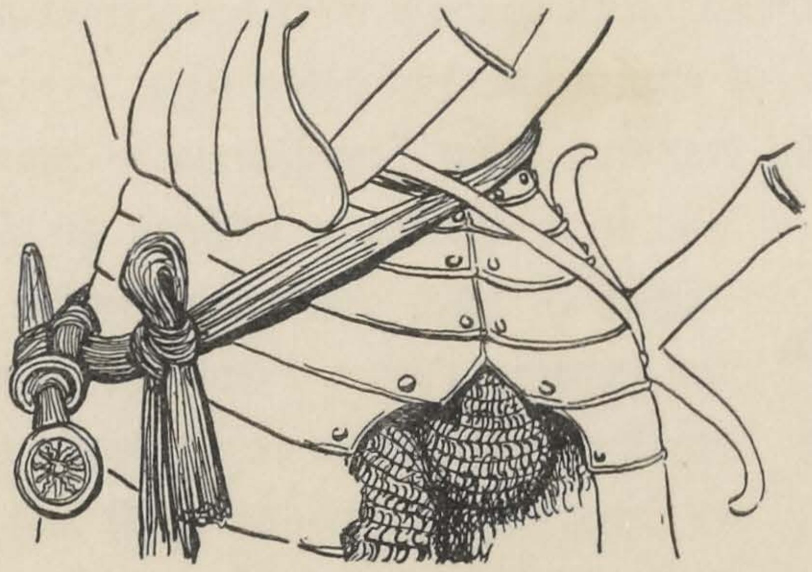


FIG. 17

ROUNDEL DAGGERS, FROM PAINTINGS

Fig. 12. Madonna and Child, 1350-1400. By G. B. da Vicenza, in Velo d'Astiaco.
Fig. 13. Painting, c. 1420, shown at the Bruges Exhibition in 1902 (No. 420).
Fig. 14. Scenes of the Life of Christ, c. 1450. By Jan Joest. Düsseldorf Exhibition, 1904.
Figs. 15-16. Painting, c. 1530, by Girolamo del Pacchia, in Siena.
Fig. 17. St. George, c. 1535. By Hans Suess. Germanic Museum, Nuremberg.

While the earliest grips are bored for a slender tang, later forms are sometimes provided with knife-shaped grips plated on either side with horn, bone, or wood, and held in place by rivets, these sometimes large, rarely ring-shaped, in order to be held more firmly. Grips richly ornamented *en torsade* date about 1500, and are usually of Central European origin.

The blade in types of about 1400 is short, double-edged, heavy, diamond-shaped in section. It develops greatest length and slenderness during the mid-fifteenth century, becoming either single- or double-edged. In the sixteenth century the blade is commonly attenuated. Rarer are wide blades at this period, double-edged, bearing heavily reinforced points. The period *de grand luxe* of the rouelle dagger was obviously the mid-sixteenth century (cf. Laking, *op cit.*, vol. III, p. 29). The roundels both of guard and pommel showed wide variation, both in form and ornament.

The scabbard in earlier forms completely enclosed the roundel of the guard, having for this region a cup-shaped zone fitting the latter structure. These are known largely from contemporary documents, notably pictures and tomb figures (English, French, and German). In many instances they were profusely decorated with designs incised or stamped, and wrought in hardened leather. In such sheaths metal terminals were often lacking. Actual sheaths occur in the Museum in Bern, in the London Museum, in South Kensington (from the Bernal Collection), in the admirable example in the Riggs Collection at the Metropolitan Museum (cf. No. 24). Sheaths of the latest roundel daggers, whose blades are long and slender, are highly specialized. They are usually provided with long terminal chapes, sometimes of metal decorated in repoussé. Their ornamental sides appear in zones, treated richly in embossed and sculptured leather.

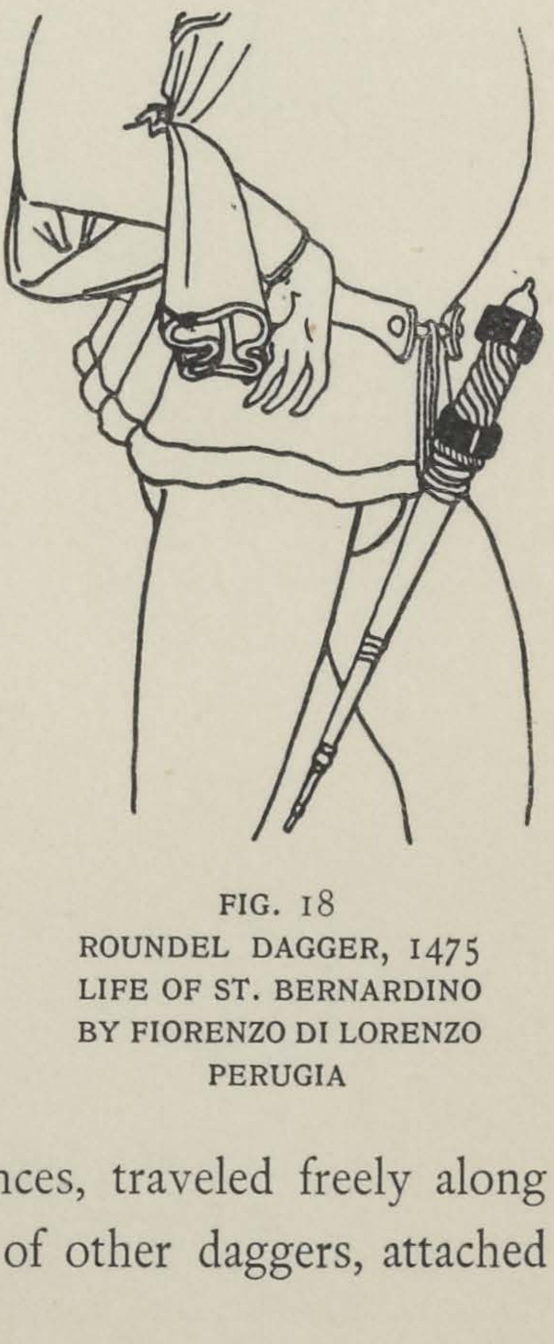


FIG. 18
ROUNDEL DAGGER, 1475
LIFE OF ST. BERNARDINO
BY FIORENZO DI LORENZO
PERUGIA

Daggers of this type were worn dependent from or thrust through the sword belt, usually on the right side, and on the back (figs. 10-17), or then in front (fig. 18). In numerous documents, including early ones (fig. 12), they appear slung from a thong or loop which, in certain instances, traveled freely along the sword belt; about 1500 they were often, as in the case of other daggers, attached behind the purse (fig. 16).

When drawn the roundel dagger was so gripped that the thumb approached the guard (fig. 19 *a*). In use, however, the position of the hand was reversed (fig. 19 *b c*); and the usual thrust was downward. In instances, however, the downward blow was delivered not in a direction at right angles to the forearm, but in a line singularly close to the ulna, that is, the muscular effort arose from the shoulder, the blade being drawn in close to the elbow. In some cases, even, the blade was held so closely to the arm that the pommel was supported by the forefinger. Hilts with small pommels seem to have been used frequently in the latter manner; those with large roundels, as in the Swiss roundel daggers of the late fifteenth century, were evidently used in the former manner, that is, delivering a blow in a direction at right angles to the forearm.

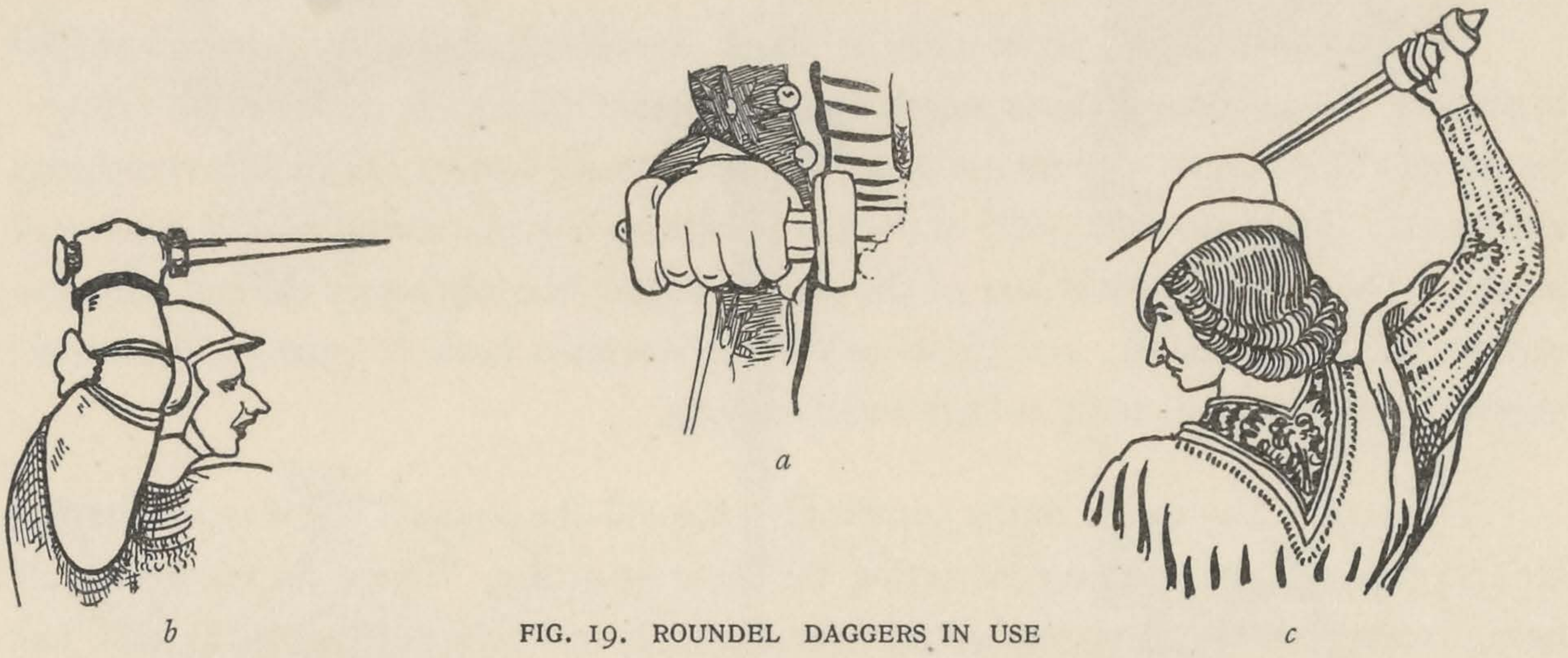


FIG. 19. ROUNDEL DAGGERS IN USE

a. From portrait of Francesco Sforza, dated 1496, by Bernardino dei Conti. Vatican Collection.
b. From fra Angelico's Massacre of the Innocents, 1440. Museo di San Marco, Ospizio, Florence.
c. From life of St. Bernardino of Siena, c. 1475. By Fiorenzo di Lorenzo (?). Palazzo del Municipio, Perugia.

17. ROUNDEL DAGGER English, XIV Century

Hilt spool-shaped. Pommel and guard circular disks with serrated borders, chiseled with geometrical pattern. Grip slender, faceted, expanding toward pommel and guard, chiseled with scrolls and chevrons.

Blade single-edged, tapering, triangular in section.

L. 30 Wt. 238.5

Provenance: London find.

Plate VIII Lent by Bashford Dean

18. ROUNDEL DAGGER English (?), XIV Century

Hilt of bronze. Grip faceted, ornamented with punched work, expands abruptly at base and apex into discoidal pommel and guard, these secured to grip by small overlapping scallops. Blade quadrangular in section; ricasso flattened.

26.145.31 L. 33 Wt. 205

Comparisons: Similar example from city wall, London, in Dean Collection.

Provenance: Lake find; Geneva.

Plate IX Reubell Benefaction

19. ROUNDEL LONG-DAGGER XV Century

Pommel and guard iron, hexagonal. Grip enclosed, front and back, by two wooden (semi-fossil) plaques riveted to tang and, at sides, by two latten plaques with corrugated surface. Blade single-edged, triangular in section, flattened.

26.145.26 L. 51.5 Wt. 307

Comparisons: Similar specimen from the Thames in the London Museum. Laking describes this as English, about 1430 (*op. cit*, III, fig. 770).

Documents: Burgundian tapestry (c. 1480), depicting siege of Jerusalem (Metropolitan Museum of Art), shows a rouelle dagger which reaches from hip to below the knee; Kreuzigungs altar with donors (Augustinermuseum, Freiburg i. Br.) shows a rouelle dagger in sheath which reaches from hip to just above the ankle (No. 306 of Hessisches Landesmuseum, Darmstadt — *Alte Kunst am Mittelrhein*, 1927); portrait of Charles the Bold (C. Buttin, *Un nouveau portrait de Charles le Téméraire*, in *Gazette des Beaux-Arts*, 1926, LXVIII [II^e semestre], pp. 131-138).

Provenance: Baron de Lannoy Collection.

Plate X Reubell Benefaction

20. ROUNDEL DAGGER Italian, XIV Century

Similar to foregoing. Hilt of wood bound with iron, semi-fossilized. Pommel hexagonal in section with convex top. Guard octagonal in section. Grip hexagonal in section divided in two by tang.

Blade diamond-shaped in section.

14.25.1254 L. 37.5 Wt. 280

Provenance: Milan. Purchased about 1860 by Mr. Riggs from stone mason who picked it out of the wall of the Castello.

Riggs Benefaction

21. ROUNDEL DAGGER North French, 1400

Pommel and guard of steel. Grip fusiform, the tang enclosed in two bone plaques; these expand in the center as in certain basilards, eared daggers, and cinquedeas.

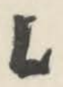
Blade bears at base an armorer's mark (letter L) inlaid in copper.

26.145.27 L. 37.5 Wt. 279.5

Comparisons: Three similar specimens in the Zeughaus, Berlin (12.9-10, 31). Here also is a dagger with square pommel and guard.

Documents: Joseph sold by his Brethern, by the Brussels Master of the Joseph Suite, about 1500, in the Kaiser Friedrich Museum, Berlin.

Plate X



Reubell Benefaction

22. ROUNDEL DAGGER North French, Early XV Century

Pommel mushroom-shaped (cf. kidney dagger No. 57); guard discoidal; both of steel. Grip of bone, fusiform, octagonal in section; in middle zone encircled by grooved ring of steel; at base and apex a steel ferrule.

26.145.28 L. 44 Wt. 232

Documents: A dagger with mushroom-shaped pommel appears in the sculpture of a saint (XII century!) in the western portal of the Toro (Zamora) Cathedral (Kingsley Porter, *Romanesque Sculpture*, pl. 889).

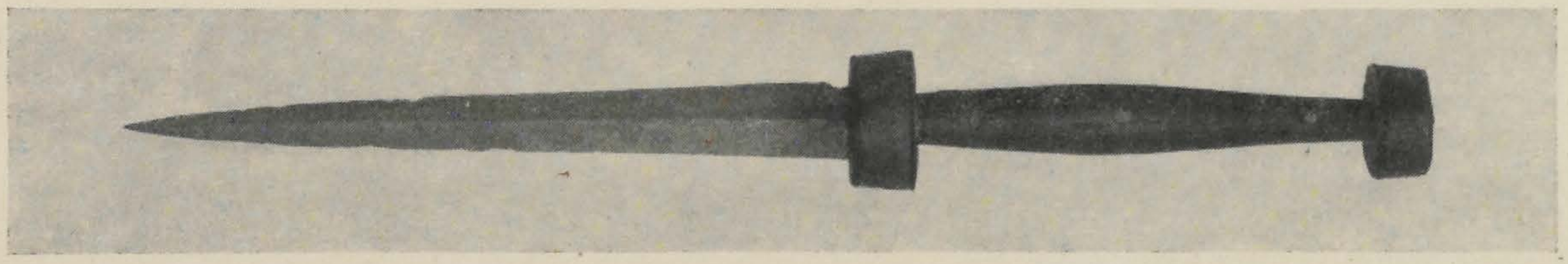
Plate X Reubell Benefaction

23. ROUNDEL DAGGER South German, XV Century

Pommel and guard of discoidal plates divided by a broad ring (pill-box form). Plaques of grip restored.

Blade double-edged, tapering, diamond in section, has bright patine; steel of fibrous, wavy texture.

L. 1331.64 L. 31 Wt. 175



Bibliography: Dean, *Catalogue of Loan Exhibition*, 1911, no. 146, pl. XLI.

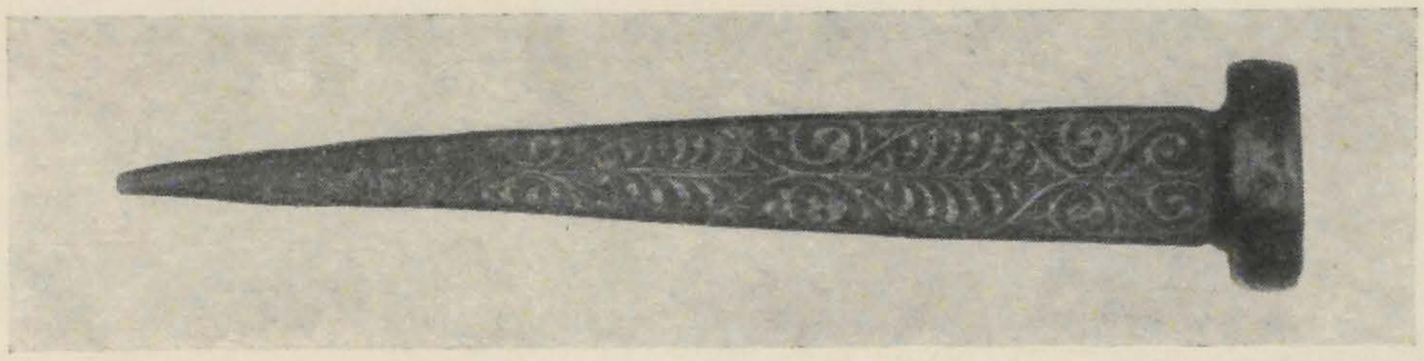
Provenance: Munich. Believed to be an Isar River find.

Lent by Bashford Dean

24. SHEATH OF ROUNDEL DAGGER Italian, 1500

Worn with dagger similar to No. 21. Of black leather, discoidal at mouth, triangular in section; two sides tooled with a foliate ornament on dotted ground, the third side with a reticulate pattern.

25.135.105 L. 26 Wt. 51



Comparisons: Similar examples in the London Museum and the Historical Museum, Bern (Laking, III, fig. 783).

Documents: A sheath of this type in the tapestry The Passion, about 1480, in the Musées Royaux du Cinquantenaire, Brussels (H. Gobel, *Wandteppiche*, pl. 219).

Bibliography: Dean, *The remainder of the Riggs Collection*, in *Bulletin Metropolitan Museum of Art*, 1925, XX, p. 289, fig.

Riggs Benefaction

25. ROUNDEL DAGGER French, 1450

Pommel and guard built up of four disks, successively bone, latten, bone, iron. Grip hexagonal in section, expanded at middle and sheathed, front and back, with longitudinal plaques of bone which are inlaid with small brass rings in groups of five; sides of grip sheathed with latten bands bearing stamped ornament.

26.145.29 L. 28.5 Wt. 211

Note: Laking assigns this type (guard and pommel built up in layers of metal and other materials, such as horn, bone, ivory, or hardwood) to the third quarter of the fifteenth century (III, p. 24).

Comparisons: A similar specimen is pictured in the Morgan S. Williams catalogue (Christie's, 1921, no. 202). Another in London Museum, with pommel and guard built up of plates of iron and bone (Laking, III, p. 24).

Provenance: Found in Paris.

Plate XI

Reubell Benefaction

26. ROUNDEL DAGGER English, XV Century

Pommel and guard, each convex, made up of two circular disks of iron. Grip of wood, carved with bosses.

Blade tapering, with beveled back-edge except in ricasso which is rectangular in section.

L. 52.5 Wt. 313

Document: This is the type recorded in a contemporary document of 1481: *Et fit faire le roi par tous couteliers grande quantité de picques, hallebardes et grandes dagues à larges rouelles* (J. de Troyes, p. 345, as cited by V. Gay, *Glossaire Archéologique*, I, p. 534).

Provenance: London find.

Plate VIII Lent by Bashford Dean

27. ROUNDEL DAGGER Burgundian (?), 1480

Handle of horn. Pommel built up of two octagonal plaques, the upper ridged and dome-shaped; at apex embossed brass washer with serrated border. Guard octagonal, composed of two plaques. Grip sculptured with broken spirals.

Blade triangular in section, the back-edge alternately flattened and beveled; point reinforced, diamond in section.

Comparisons: This may be the specimen illustrated in Skelton's *Meyrick* (pl. CX, no. 2). A similar dagger in Boeheim's *Waffenkunde* (fig. 330); another formerly in the Ressman Collection (Laking, III, fig. 786); another with leather sheath in Quirin von Leitner's *Waffensammlung des Artillerie-Arsenal Museums in Wien*, 1866-1870, pl. IV, no. 1. The base of the blade of the Vienna specimen is etched. Another specimen was in the Keasbey Collection (American Art Galleries, 1924, no. 189, fig.). A dagger practically identical was in the Victor Gay Collection; this is now in the Berlin Zeughaus (Post, *Die Sammlung Gay*, in *Amtliche Berichte*, 1911-12, XXXIII, pp. 75-87, fig. 48 a).

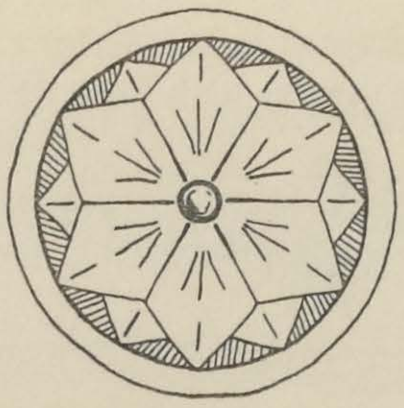
L. 40 Wt. 284

Provenance: Bohlmann Collection, Braunschweig

Plate VIII Lent by Bashford Dean

28. ROUNDEL DAGGER North French (?), XV Century

Pommel mushroom-shaped. Guard discoidal, of latten, ornamented with stamped work in rosaces against striated background. Grip of octagonal section, expands at center where a latten grooved ring encircles it.



Blade double-edged for half its length, grooved on each side near basal back-edge.

26.145.30 L. 33 Wt. 233

Provenance: Baron de Lannoy Collection

Plate IX Reubell Benefaction

29. DAGGER South French, XV Century

Hilt of latten, decorated with incised lines and showing traces of gilding. Pommel spherical. Guard, associated with grip, is small, discoidal, with scalloped border marked off by perforations. Grip tubular, brazed, decorated with spirally incised lines, expands toward pommel.

Blade of diamond section.

26.145.5 L. 28 Wt. 109

Provenance: Bach Collection

Reubell Benefaction

30. ROUNDEL DAGGER French, 1475-1500

Pommel and guard of iron with black patine. Pommel a broad double cone, its upper face terminating in an acorn tip. Guard discoidal. Grip slender, formed by heavy tang, plaqué on either side with horn, and with strips of bronze intermediate.

Blade narrow, exceptionally short, stout, single-edged, with rounded back, adapted to piercing mail.

26.145.33 L. 29 Wt. 152

Documents: The manuscript "The pageant of Richard Beauchamp, Earl of Warwick," shows a dagger corresponding in detail to the present specimen, the discoidal guard shaped to fit within the locket mount of the scabbard. (Dillon and Hope, *Pageant of the birth, life and death of Richard Beauchamp Earl of Warwick, K. G.*, 1389-1439. London, 1914).

Plate XI Reubell Benefaction

31. ROUNDEL DAGGER OF SMALL TYPE French, 1475-1500

Similar to foregoing.

Blade bears on rounded back an armorer's mark.

26.145.32 L. 32 Wt. 151

Reubell Benefaction

32. ROUNDEL DAGGER

Saxon, 1525

Of Landsknecht type. Pommel discoidal, with stamped criss-cross lines, with plain washer and half-round button. Guard oval, with decurved flange, as toggle, on the inner side. Grip of steel, round in section, expands toward pommel, chiseled ornamentally with lozenges. Blade tapering, triangular in section, bears armorer's mark (cf. No. 96).

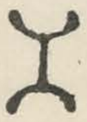
Sheath of tooled calfskin, with wooden lining, has three compartments for small knives, which are lacking.

26.145.34 L. 37 Wt. 283.5

Comparisons: Similar daggers with blade bearing similar mark in the Johanneum, Dresden (Ehrenthal, *Führer*, 1899, p. 18, nos. 87-90); two in the Wallace Collection (Camp, *Catalogue*, Part I, nos. 112, 115); four, including sheaths and knives, in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, p. 167, J. 764, J. 786), and the blade of a fifth, composed (J. 767); another in the Tower of London (ffoulkes, *Catalogue*, X: 2, p. 310). Of examples in private hands we may note that in the Mention and Wagner Collection (Paris, rue des Jeûneurs, 1838, no. 145, fig.); another from the Johanneum in Dresden was sold in New York (*Catalogue of European arms and armor....* American Art Association, November 19-20, 1926, no. 278, fig. pl. XLI); a third with sheath was in the Dreger Collection, Berlin, wrongly described (*Waffensammlung Dreger*, pl. 5) as fourteenth century. A well-made dagger of this type (14.25.1270) in the cabinet of forgeries in The Metropolitan Museum of Art.

Documents: The method of wearing this type of dagger is shown clearly in the *Freydal* of the Emperor Maximilian. It is suspended from the waist straps on either side and reaches midway down the thigh (Quirin von Leitner, *Freydal*, 1881, pl. 96).

Plate IX Reubell Benefaction



33. ROUNDEL DAGGER

Swiss, 1525

Hilt of horn. Grip round in section, expands toward pommel. Pommel oval plaque of horn with circular bronze disk chiseled with foliation. Guard trefoil-shaped.

Blade double-edged, tapering, flat on one face, ridged on the other; ricasso engraved on each face with foliation.

L. 1331.57 L. 32.5 Wt. 156

Provenance: Antiquary Calame, Lausanne.

Lent by Bashford Dean

KIDNEY DAGGERS AND HIGHLAND DIRKS

KIDNEY DAGGERS

In northern Europe the kidney dagger *(dague à rognons, dague à couillettes)* (cf. p. 11), represented abundantly in effigies and pictures, seems generally to replace the roundel and eared dagger of southern countries. It is also well known from peat finds and dredgings in river bottoms, notably the Thames and Scheldt. The earliest forms known to the writer date about 1360; the latest were retained in England until about 1650—these differ little, even to the shape of their leather scabbards and tooling, from those of the early sixteenth century. This form of dagger is admirably illustrated in the present collection, including varieties hitherto apparently unfigured; the blades show notable variation, including types stout and slender, widely different in section, some faceted, some double-edged, engraved, or simple. While the kidney-shaped eminences are usually paired, triple types are not unknown (pl. XV).

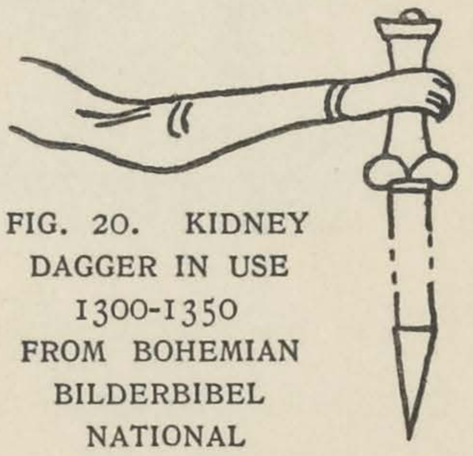


FIG. 20. KIDNEY DAGGER IN USE 1300-1350 FROM BOHEMIAN BILDERBIBEL NATIONAL LIBRARY, VIENNA

Scabbards of *cuir bouilli* occur also in the present collection, cylindrical in section, variously tooled, incised, and strengthened by ridges. In similar scabbards sockets are present for knives or *bastardeaux*: chapes of metal occur in a few instances.

In a general way the English forms of kidney daggers may be identified by their simple grips; their blades in numerous instances are slightly engraved near the hilt; the last is rarely faceted, and very rarely ajouré (pl. XVIII); the lobate eminences are apt to be low and closely modeled to the blade. Kidney daggers from the Low Countries are of heavier form and double-edged; their hilt bears often animal-shaped heads formed in the tips of the metal ferrule of the guard. German forms from 1500 to 1535 have usually conical grips dilated at the pommel, and small guards of metal.

The mode of use of the kidney dagger was apparently the same throughout Europe. The handle was so gripped that the little finger fell into position next to the guard (fig. 20); the blade, descending, maintained its direction at right angles to the forearm.

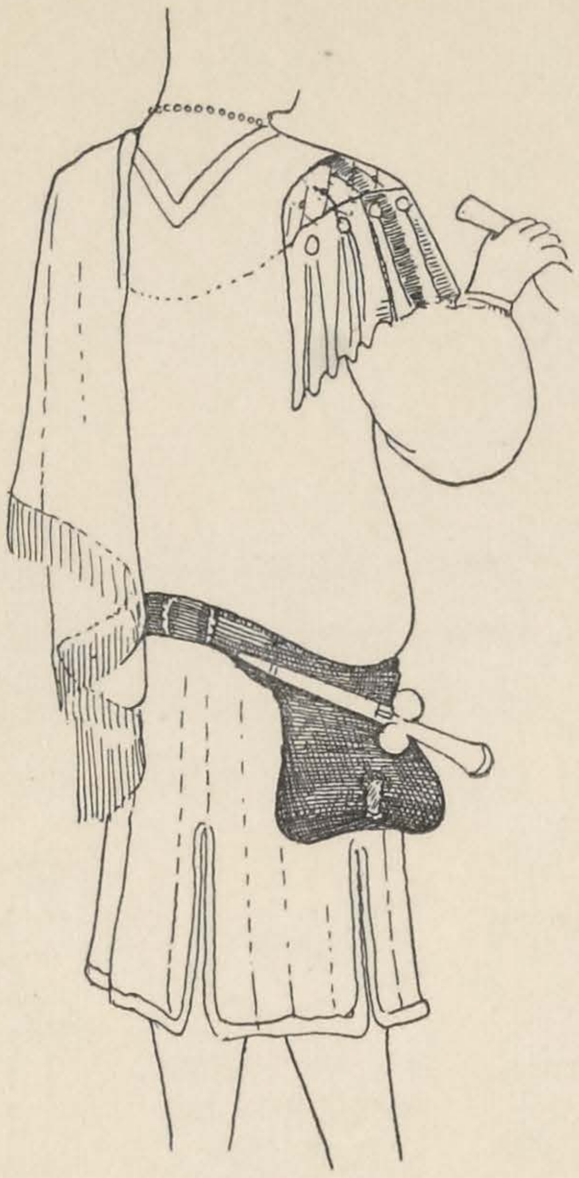


FIG. 22

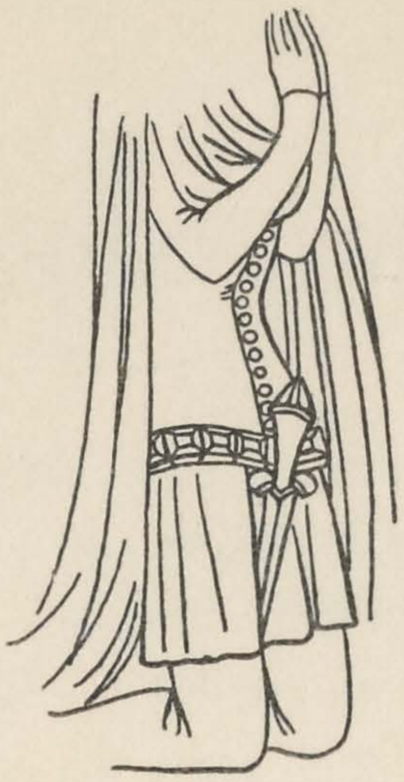


FIG. 21

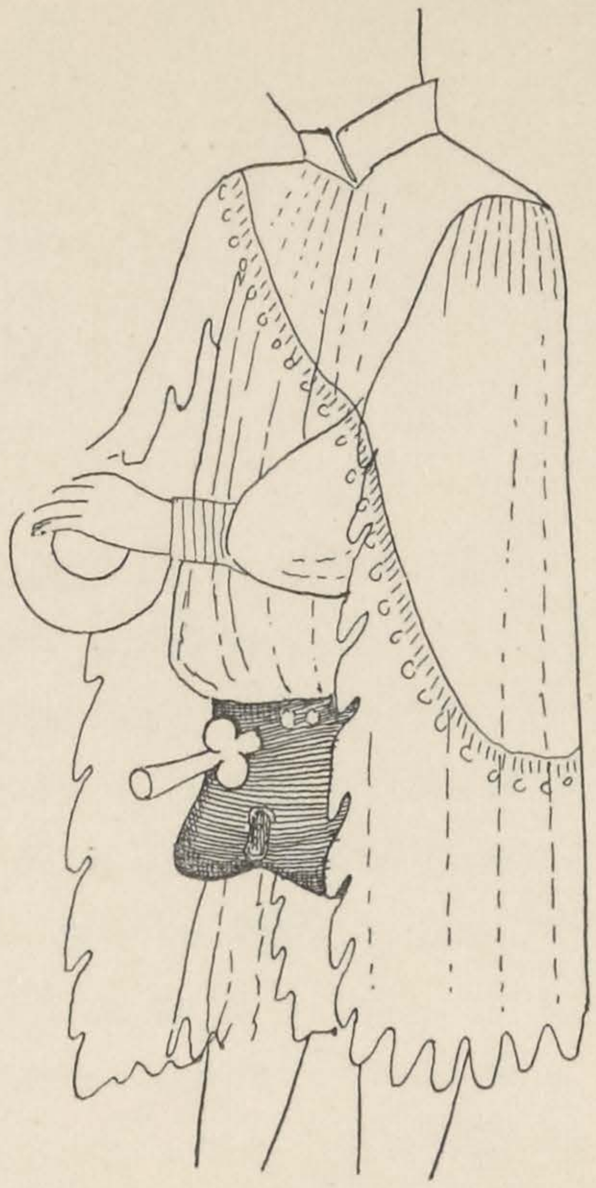


FIG. 23

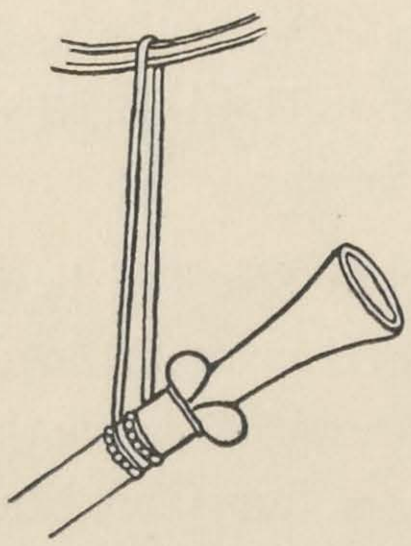


FIG. 24

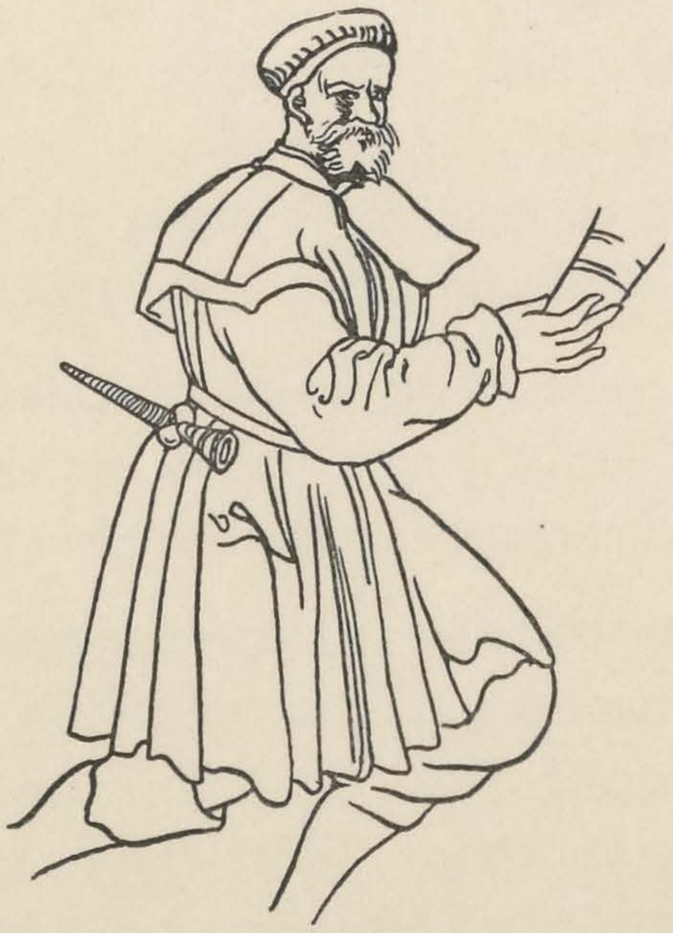


FIG. 26

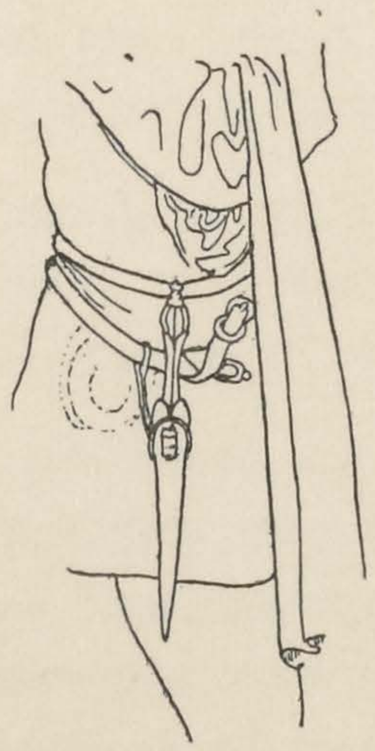


FIG. 25

KIDNEY DAGGERS

Fig. 21. From brass of Robert Parys, 1379. Hildersham Church, Cambridgeshire (Laking, III, fig. 793).
Figs. 22-23. From the Book of Hours of the Duke de Berry, 1416. Condé Museum, Chantilly.
Fig. 24. From St. Bavon, by Van Eyck, c. 1420. Ghent.
Fig. 25. From altarpiece, 1469. Christ before Pilate, by Hans Schüchlin. Tiefenbronn Abbey.
Fig. 26. From Theuerdanck, 1517 (woodcut No. 6).

This form of dagger was worn in the late fourteenth century often in an exotic way (figs. 21-23); it was attached near the front of the belt, by lacing (fig. 21), by a simple loop (fig. 24), or by attaches of the purse (figs. 22-23). In the fifteenth century it usually took its position at the side of the belt (fig. 25). In *Theuerdanck*, 1517 (fig. 26), and even in earlier documents, it is seen to shift along the right side, extending across the back parallel to the line of the waist. In English and Low Country documents of the sixteenth century, it appears near the belt tied closely by a lacing (figs. 27-28). According to Laking, the kidney dagger was often worn by civilians of poorer class, a "sort of combination of domestic knife and of offensive weapon." This popular usage survived in the Highland dirk.

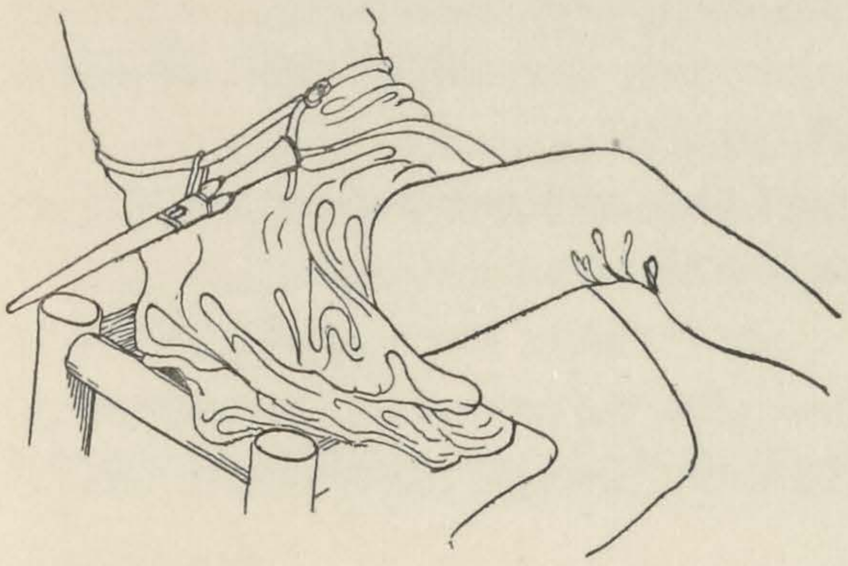


FIG. 27. KIDNEY DAGGER, 1557
FROM EGG DANCE, BY PIETER AERTSEN
RYKS MUSEUM, AMSTERDAM

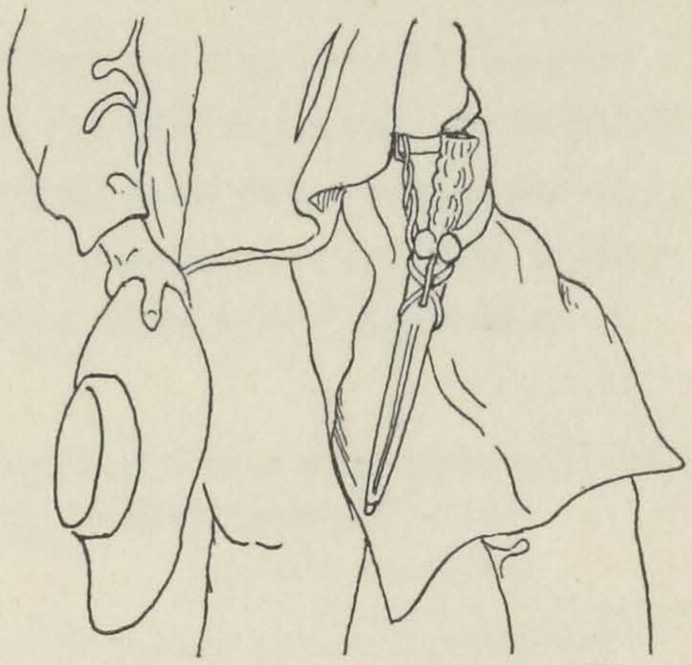


FIG. 28. KIDNEY DAGGER, 1566
FROM ECCE HOMO, BY J. BEUKELAER
GERMANIC MUSEUM, NUREMBERG

In the following descriptions the grips of ivy root unless otherwise noted; these usually separated from blade by plate or plates of brass, iron, lead. Blades one-edged; points usually reinforced.

34. KIDNEY DAGGER French (?), Late XIV Century

Pommel a bronze cap bordered with small scallop-shaped lobes, each stamped with mark; top of pommel engraved with rosette of four points with strap-shaped border interlaced; button at apex. Ferrule of steel with brass plate intercalated.

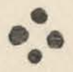
Blade wide and tapering, single-edged at basal third; bears armorer's mark (quatrefoil) with traces of original brass inlay; point reinforced, quadrangular.

26.145.15 L. 38 Wt. 235.5

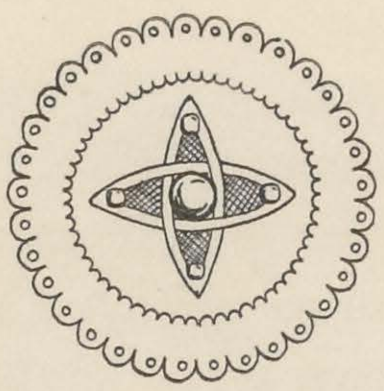
Comparisons: Early type known sparingly in collections public and private: e. g., London Museum, Berlin Zeughaus, Porte de Hal in Brussels (Macoir, *Handbook*, 1910, pl. IX, no. 2), Pauilhac Collection, Paris.

Provenance: Baron de Lannoy Collection.

Plate XII



Reubell Benefaction



35. KIDNEY DAGGER End of XIV Century

Of large type. Pommel topped with oval steel cap with scalloped border. Grip oval in section.

Blade single-edged, triangular in section; at basal half grooved on each side near the back.

26.145.14 L. 44 Wt. 300

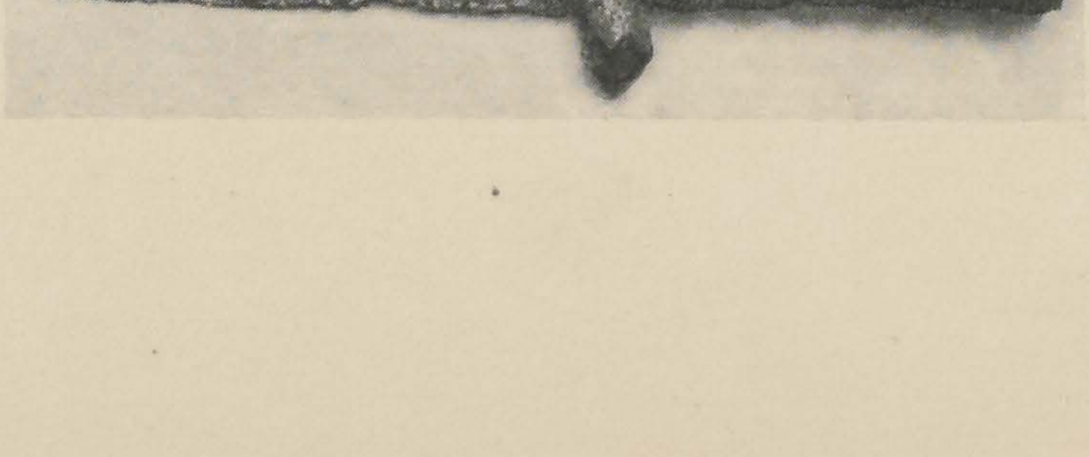
Plate XIII Reubell Benefaction

35 A. KIDNEY DAGGER German, 1400

Pommel lacking; hilt of boxwood decorated with silver nails and wire; basal eminences with carved mushroom-shaped terminals.

Blade six inches long, flattened diamond-shape in section.

28.74.6 L. 26 Wt. 58



Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 144, fig.
Laking, III, p. 35, fig. 804.
Keasbey Sale, American Art Association, 1924, no. 184, pl. XIX

Provenance: Found in the Rhine. Henry G. Keasbey Collection.

Gift of George D. Pratt, 1928

36. KIDNEY DAGGER — French (St.-Omer), 1400-1450

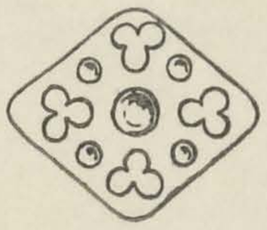
Pommel capped with square washer perforated with four trefoils and fastened by four nails; button at apex. Grip of diamond section, expanding slightly toward the region of pommel. Kidney eminences rhomboidal, each capped by washer similar to that of pommel.

Blade with pronounced median ridge.

26.145.8 — L. 42.5 Wt. 294

Provenance: St.-Omer, Flanders. Baron de Lannoy Collection.

Plate XIV — Reubell Benefaction



37. KIDNEY DAGGER — French, 1450

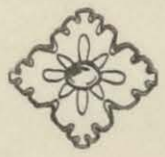
Pommel bears latten foliate washer held in place by flattened tip of tang; below the kidney lobes, which are boldly rounded, a decurved latten ferrule.

Blade narrow, faceted on each side for two-thirds of length; distal third of diamond section.

26.145.16 — L. 37 Wt. 179.5

Provenance: St.-Omer. Baron de Lannoy Collection.

Plate XV — Reubell Benefaction



38. KIDNEY DAGGER — French, 1450-1500

Cap-shaped pommel with long side prongs, with roped ornament and with circular perforations at top. Guard with two decurved prongs filed with roped ornament. Between the hilt and guard a brass plaque. Grip of ivy burl, elegantly modeled.

Blade in four zones, in section alternately triangular and quadrangular, the triangular sections with beveled back-edge.

04.3.123 — L. 37.5 Wt. 185

Bibliography: De Cosson, *Dino Catalogue*, G. 2, pl. 17
Dean, *Catalogue*, 1905, p. 165, fig. 86 B.
Laking, III, p. 34, fig. 797.

Provenance: De Dino Collection.

Plate XVI — Rogers Fund, 1904

39. KIDNEY DAGGER French, 1450-1500

Pommel a brass cap which embraces the grip with lappet-shaped ornaments and decorated with incised scrolls and a geometrical pattern enclosed in circles. Grip expands broadly in pommel region; kidney eminences faceted; ferrule laminated steel and brass, bears prongs shaped as grotesque dogs' heads.

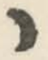
Blade single-edged, triangular in section, bears armorer's mark (crescent).

26.145.17 L. 41 Wt. 209.5

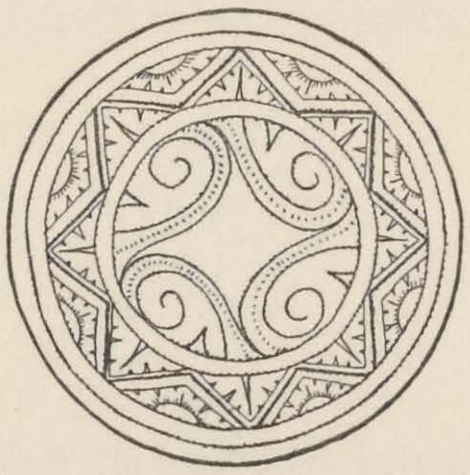
Comparisons: There is a similar mark on a sword in the Stibbert Collection, Florence (Lensi, *Il Museo Stibbert*, no. 3930); also on a gun in the Royal Armory, Turin (Angelucci, *Catalogo*, p. 424).

Provenance: St.-Omer. Baron de Lannoy Collection.

Plate XV



Reubell Benefaction



40. KIDNEY DAGGER Flemish, 1475

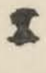
Pommel a circular steel cap two inches in diameter, with scalloped lower border turned under, embracing the end of fusée and riveted flatly to tang. Grip expands sharply toward pommel; small kidney lobes, three in number; below each lobe the ferrule develops a prong terminating in a duck's head.

Blade tapering, of triangular section, each face bearing armorer's mark.

26.145.18 L. 39 Wt. 203.5

Comparisons: Apparently but five other three-lobed specimens known: 1) Musée de la Porte de Hal, Brussels (local find); 2) Royal Collection, Stockholm (probably a local find); 3) Henry G. Keasbey Collection (Sale Catalogue, 1924, no. 186, ill. Also noted in Laking, III, fig. 807); 4) Morgan S. Williams Collection (Sale Catalogue, 1921, no. 200, fig.); 5) The Hermitage, Leningrad (no. 355. Latten strip at base of blade inscribed MARIA)

Plate XV



Reubell Benefaction

41. KIDNEY DAGGER North French, 1450-1500

Kidney eminences somewhat angular; ferrule concave, with beveled edge.

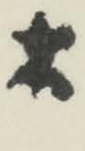
Blade single-edged, curved, bears armorer's mark. Was the blade originally straight?

26.145.23 L. 30 Wt. 145

Note: Laking (*European Armour and Arms*, III, p. 33) states that the blades of kidney daggers were occasionally curved. Had he this specimen in mind? We recall no other. A dagger of rouelle type, however, with wide curved blade, appears on the western portal of the Toro (Zamora) Cathedral (Kingsley Porter, *Romanesque Sculpture*, pl. 889).

Provenance: Brittany (?). Gift to Mr. Reubell from Baron de Cosson.

Plate XVII — Reubell Benefaction



42. KIDNEY DAGGER — Flemish, 1450-1500

Of heavy model. Grip of wood carved boldly *en torsade* with roughened eminences suggesting cut-off twigs (ragged staff) — the convex top capped with a steel washer (part of which, badly rusted, remains) and button; below the two small faceted eminences at base of grip a heavy ferrule with decurved prongs in the form of grotesque dogs' heads flattened.

Blade wide, double-edged for three-fifths of its length; on one side flat, on the other ridged.

26.145.12 — L. 46 Wt. 395

Provenance: Found in debris of wall of the Scheldt at Antwerp.

Plate XIV — Reubell Benefaction

43. KIDNEY DAGGER — English (?), 1450-1500

Admirable hilt of horn, reddish-brown in patine. Grip ajouré in interlaced ornament arranged in three transverse zones; at apex appears lozenge-shaped foliate washer; basal lobes well developed, faceted front and back, bordered with heavy ferrule terminating below with crescent points, which develop rudimentary heads as ornaments and serve as blade catchers.

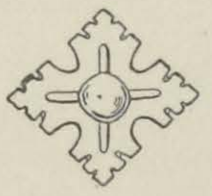
Blade double-edged and for three-quarters of its length diamond-shaped in section; in basal region single-edged and faceted.

26.145.7 — L. 36 Wt. 203.5

Comparisons: A kidney dagger with somewhat similar hilt formerly in the Morgan S. Williams Collection (Christie's, 1921, no. 199, fig.)

Provenance: Baron de Lannoy Collection.

Plate XVIII — Reubell Benefaction



44. KIDNEY DAGGER — French, 1450-1500

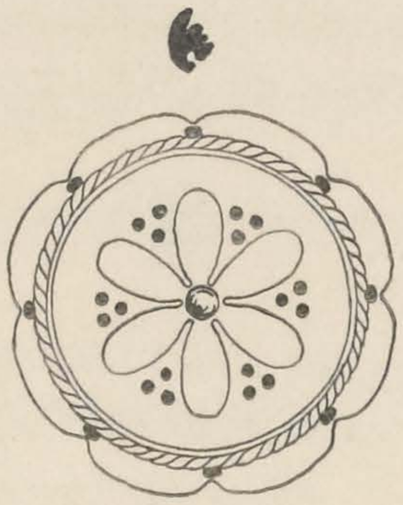
Pommel in form of a hollow cap decorated with alternate sunken and raised areas, the latter each with a pierced trefoil; at apex a button, and at base an encircling band with roped ornament and scalloped border. Ferrule with decurved prongs in the shape of dogs' heads. Blade single-edged, triangular in section, bearing armorer's mark; back of blade rounded for three-quarters of its length, the remainder flattened, with dog-head ornament at the junction.

26.145.10 — L. 36 Wt. 252

Comparisons: Specimen in the Berlin Zeughaus (00.25).

Provenance: St.-Omer (?). Baron de Lannoy Collection.

Plate XII Reubell Benefaction



45. KIDNEY DAGGER English (?), 1450-1500

Pommel's inturned lower border perforated with trefoils; button at apex: lobes depressed; ferrule with heavy decurved prongs.
Blade triangular in section, single-edged at basal fifth.
26.145.11 L. 38 Wt. 209

Provenance: Baron de Lannoy Collection.

Plate XIX Reubell Benefaction

46. KIDNEY DAGGER Flemish, 1450-1500

Hilt of hardwood, semi-fossilized, carved spirally; at apex lozenge-shaped washer pierced and chiseled. Guard follows closely the small *rognons* and terminates in two small trefoils (conventionalized dogs' heads); a steel peg passes through each lobe to secure grip to guard.
Blade double-edged, of diamond section, with reinforced point. Ricasso pentangular in section with flattened back-edge.
L. 1331.62 L. 35.5 Wt. 181.5

Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 148, pl. XLI.

Provenance: Baron de Lannoy and Bach Collections.

Plate XX Lent by Bashford Dean

47. KIDNEY DAGGER French, 1450-1500

Pommel capped by scalloped steel washer with button at apex. Kidney lobes flattened, angular; ferrule with two wide blunt drooping prongs with part of bronze plate intermediate. Blade double-edged, of flattened diamond section at base and point, and hexagonal in mid-region.
26.145.13 L. 43 Wt. 259

Provenance: St.-Omer. Baron de Lannoy Collection.

Plate XIX Reubell Benefaction

48. KIDNEY DAGGER English (?), 1475-1500

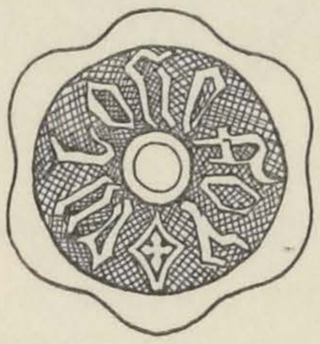
Pommel a latten cap as rosace, engraved in Gothic letters: VALOR. E. FOY..........; button at apex. Grip of walrus ivory spirally grooved; small kidney eminences; steel ferrule decurved. Blade tapering, its base hexagonal in section, the remainder diamond-shaped.

26.145.22 L. 33.5 Wt. 213

Document: Similar dagger in The Story of Emperor Otho III (1475), by Bouts, in the Brussels Museum.

Provenance: Baron de Lannoy Collection.

Plate XVIII Reubell Benefaction



49. DAGGER German, Early XVI Century

Pommel and guard of steel with pitted lead-like surface, a result of having been cleaned with acid. Pommel flattened globose, boldly sculptured with foliation. Quillons short, decurved, boldly sculptured with acanthus motif. Grip divided into three zones, the upper and lower of wood, the center of bone sculptured in conventionalized foliate design.

Blade tapering, diamond in section, with traces of engraving and gilding at base.

14.25.1273 L. 25 Wt. 100.5

Note: Blade associated; its etched and gilded design does not conform to the present quillons.

Riggs Benefaction

50. KIDNEY DAGGER Burgundian, 1500

Kidney eminences modeled in a block of latten do not form part of grip; they are engraved with conventionalized foliation. Pommel also of latten, solid, ferrule-shaped, of eight lappets each with engraved acanthus leaf; at top appear torsade grooves arising from a central engraved conventionalized flower. Grip of oak carved with diamond-shaped eminences each of which is reinforced with a latten nail.

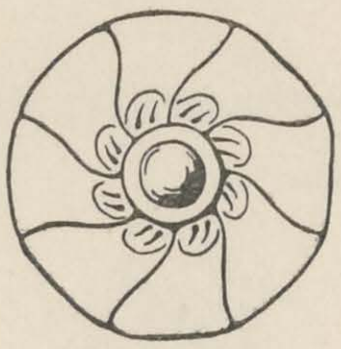
Blade tapering, quadrangular at apex, triangular in mid-region, irregularly quadrangular at base; at base and back of blade appear bands of latten with punched ornament.

26.145.19 L. 46 Wt. 318.5

Comparisons: Similar specimens occur in: The Baron de Lannoy Collection, Paris, afterward in the possession of the antiquary S. J. Whawell, London; Zeughaus, Berlin; Pauilhac Collection, Paris; Keasbey Collection, four specimens (Laking, III, pp. 38-41, figs.); two in the Hermitage Leningrad — one with grip with diamond-shaped bossets studded with steel nail-heads, each stamped with an initial, the other (Soltykoff Collection, no. 350) with grip of ivy root, semi-fossilized, ornamented with bossets.

Especially to be noted are a number of specimens with latten band at base of blade: 1) The Hermitage, Leningrad (no. 355, three-lobed kidney dagger with inscription MARIA stamped on latten strip at base of blade); 2) Berlin Zeughaus, two kidney daggers (95.49 and 08.248, the latter found in Marienburg, West Prussia, and dating about 1400) with engraved latten overlay in basal region—one inscribed MARIA, the other SANCT MARIA; 3) Keasbey Collection, with blade inlaid with gold in Gothic lettering HILF MA (Hilf Maria) (Sale Catalogue, 1924, no. 186, fig.).

Plate XII Reubell Benefaction



51. KIDNEY DAGGER English (?), 1500

Pommel a latten cap with corded edge, held in place by button riveted to tang. Grip of bone carved spirally; basal eminences reduced in size and bordered by transverse ferrule made up of four bands alternating steel and latten.

Blade of watered steel, diamond-shaped in section, with sharp median ridge.

26.145.21 L. 35 Wt. 205

Provenance: St.-Omer. Baron de Lannoy Collection.

Plate XIII Reubell Benefaction

52. KIDNEY DAGGER French, 1500

Slender form, whose hilt is of latten cast in a single piece. Grip hexagonal in section, divided transversely by two molded bands; it expands in pommel region; kidney eminences vestigial, represented by long faceted "dog-head" prongs.

Blade of diamond section, bearing copper-inlaid armorer's mark.

26.145.20 L. 38 Wt. 143

Note: A nineteenth-century copy of a similar dagger is in the cabinet of forgeries of The Metropolitan Museum of Art (14.25.1261).

Comparisons: Similar dagger in the collection of Comte Raoul de Rochebrune (*Catalogue*, pl. 6).

Plate XIII Reubell Benefaction

53. KIDNEY DAGGER English (?), 1500-1525

Grip faceted; capped with small foliate washer and button; kidney lobes small, faceted transversely; ferrule with lateral flattened prongs.

Blade triangular in section, single-edged at basal third; stamped with armorer's mark (five-pointed star in a circle).

26.145.9 L. 38.5 Wt. 260.5

Provenance: Picardy. Baron de Lannoy Collection.

Plate XIX Reubell Benefaction

54. KIDNEY DAGGER English, XVI Century

Grip of polished stag-horn, stout, divided into six longitudinal areas by means of slender ridges; summit of grip rounded, surmounted by rosace and button; at base are two small faceted lobes bordered below with faceted, correspondingly heavy close-fitting steel ferrule whose drooping prongs form a blade catcher.

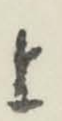
Blade single-edged, triangular in section, reinforced at tip; bears armorer's mark.

26.145.6 L. 39 Wt. 280

Comparisons: Specimen in the Zeughaus, Berlin (26.65). A similar mark appears on a Burgundian dagger formerly in the Keasbey Collection (American Art Association, 1925, no. 208).

Provenance: Collection of Sir Guy Francis Laking.

Plate XVIII

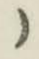


Reubell Benefaction

55. TRANSITIONAL KIDNEY DAGGER German, Mid-XVI Century

Pommel cap-shaped, engraved with radiating lines; conical button at apex engraved *en suite*; guard with shell-like projection in center (as toggle for sheath) and button with engraved radiating lines on each side — rudiments of kidney lobes. Grip of five segments — alternate molded bands of steel and bands of buck-horn whose natural eminences are reinforced with nail-heads; the central steel band is narrow, decorated with file lines in a series of letters M (Maria ?).

Blade tapering, of diamond section, with heavy ricasso, decorated with engraved lines and bearing an armorer's mark.

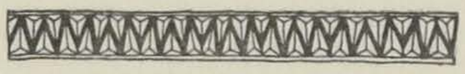


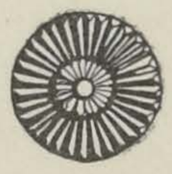
26.145.25 L. 34.5 Wt. 170

Comparisons: A dagger with similar hilt was in the collection of Comte de Nieuwerkerke (Viollet-le-Duc, *Dictionnaire du mobilier*, V, p. 319, fig.). A specimen with similar guard in the collection of Comte Raoul de Rochebrune (*Catalogue*, pl. 11, fifth from left). Another with similar guard in the Wallace Collection (Camp, *Catalogue*, Part I, no. 122, pl. 5).

Provenance: Bach Collection.

Plate XVII





Reubell Benefaction

56. DAGGER Saxon, XVI Century

Hilt and sheath of rosewood studded with bossets, suggesting knotted branch, a motif continued in the down-turned quillons. Pommel and scabbard mountings of bone, the first engraved with the crossed swords (Saxon) of the Archmarshalship of the Empire.

Blade divided into three areas whose sections are alternately rectangular and diamond; basal area damascened in gold tendrils on blued background.

14.25.1274 L. 34 (37.5) Wt. 206 (238)

Provenance: Electoral arm of Dresden. Obtained by Mr. Riggs about 1860.

Plate XVI Riggs Benefaction

57. KIDNEY DAGGER English, 1590-1610

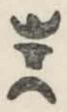
Pommel mushroom-shaped, its upper surface with eight sunken radiating areas; at apex latten button. Grip of ebony, octagonal in section, relieved by a narrow transverse plate of ivory; the lobes are developed transversely without prongs and are curiously shallow; their ferrule shelves toward the blade and is engraved with lines in groups of three and gilded.

Blade double-edged, heavy, ground concave, of diamond section, and engraved with foliation on a striate background and gilded; on either side armorer's mark inlaid in copper.

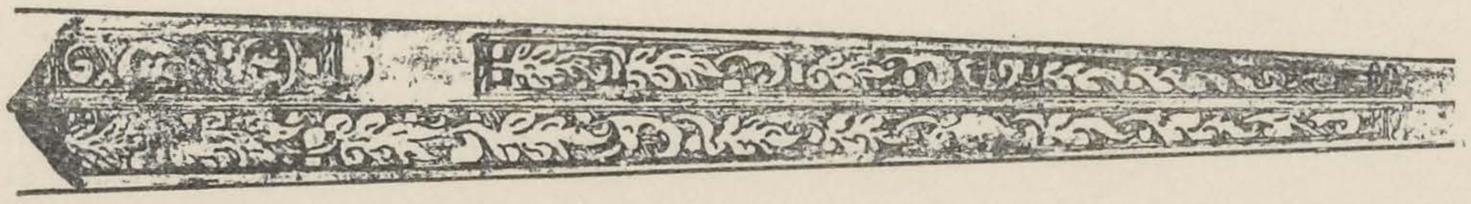
26.145.24 L. 31 Wt. 138.5

Comparisons: Characteristically English, similar to a number of known specimens. One, associated with a contemporary scabbard of the correct type, is in The Metropolitan Museum of Art (25.188.5). A specimen formerly in the Laking Collection is dated 1616; two other specimens in the Tower of London, one of which is dated 1620 (Charles ffoulkes, *Daggers attributed to Colonel Blood*, in *Jour. Soc. Antiquaries*, London, 1927, VII, pp. 139-140, pl.). Another specimen is at Windsor (Laking, *Windsor Castle*, 1904, no. 32, pl. 35). Other daggers of this type are in the Collections Figdor, Vienna; Dean, New York; Musée d'Artillerie, Paris (*Catalogue*, 1927, II, pl. XXVII, no. 1. Has leather sheath and two small knives). For further notes see Laking, *European Armour and Arms*, III, pp. 40-46.

Plate XVII



Reubell Benefaction



58. KIDNEY DAGGER WITH SHEATH English, Late XVI Century

Similar to foregoing, but of poorer quality and in inferior condition.

Blade engraved in basal third; armorer's mark (crowned A) in copper inlay on each side.

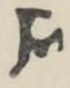
Scabbard of *cuir bouilli* decorated with punchwork, notably in long panel; mouth of scabbard encloses metal washer of guard.

25.188.5 L. 39 (40) Wt. 197 (239)

Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 155, fig.
Laking, III, p. 44, fig. 818.
Keasbey Sale, American Art Association, 1924, no. 190, pl. XIX.

Provenance: Found in a cottage at Weldrake, Yorkshire, England. Bateman, Billson, Laking, and Keasbey Collections.

Plate XX



Gift of George D. Pratt, 1925

59 (A-F). HIGHLAND DIRKS XVII-XIX Century

The dirk or skene appears to have flourished in Scotland from earliest times and to have changed surprisingly little in form, ornament, and material. In hilt it is practically a kidney dagger, having relationship on the one hand with hilts Gallo-Roman, but more closely with the mediaeval dirks of the kidney type, both English and Scandinavian. The blade is nearly always knife-shaped (type A). The handle is wooden, early of ivy root or burl, later of various types of hardwood, bog-oak (fig. C), or even boxwood (fig. B). It is fashioned with grip bulbous; with guard region as a broad area, where the kidney-shaped eminences existed in earlier forms, the earlier forms retaining more nearly the kidney-shaped lobes; with pommel discoidal, or hemi-spherical. At the end of the seventeenth century the pommel is usually discoidal and bears a button which enclosed the tip of the tang. In late specimens the pommel becomes more nearly globose and more richly ornamented, often with inset cairngorm (smoky quartz). In the scheme of decoration the hilt is conservative — strapwork ornaments with Celtic knot motifs which have come down from the seafaring days of the Vikings. These were sometimes relieved by studs of steel or silver, insuring the hand a firmer grip.

Blades are single-edged, broad at base, narrowing to a point often in a straight line; they have usually broad backs which are sometimes ornamented with filed eminences or lines as in kidney daggers; near the back broad grooves may be present, and various ornaments (fig. E). Scabbards are of leather upon foundation of wood,and usually provided with pockets for knife and fork whose hilts and ferrules are decorated *en suite.* In early forms the metal mounts of the sheath are broad only at rim and tip (fig. A). In late specimens they are apt to be enriched (fig. C). The present dirks may be dated in the following order: E, 1690; A, 1700-20; B, 1750-80; D, early nineteenth century, "given by Clementina Lady North to James Miller as the best performer of the ancient Highland sword dance at the meeting of St. Fillan's Gaelic Society, 1822"; F is of slightly later date, 1830-40; the silver bands of this last scabbard are not widely developed, and the middle cap of pommel shows terminal ornaments. C, 1850-70; here the metal ferrules of the sheath have become important centers of ornament; here appear numerous thistles, boldly embossed. Pommels both in dirk and knives are set with cairngorm.

Note: The present specimens are borrowed from the collection of Alexander McMillan Welch, an amateur of this city who has specialized in Highland arms. His collection in this field, one of the most representative extant, has been generously placed at the disposal of the Museum for illustrative material. (Mr. Welch's interest in the Armor Department led him to give it his services during 1917 and 1918, when it co-operated with the War Department; during this time he was a member of the Armor Committee of the U. S. Army, and acted as curator of the department).

Plate XXI

60. DIRK WITH SCABBARD, KNIFE AND FORK Scottish, 1850-1870

Hilt of horn sculptured with strap ornament in Celtic style and studded with nails. Pommels of dirk and knives set with large cairngorm stones (smoky quartz, sometimes called false or Scotch topaz); mountings of silver bands sculptured in design of thistles.

Blade single-edged; basal half of back notched, bordered by groove with row of perforations (for pearls ?).

Scabbard of brown leather with pockets, one above the other, for knife and fork the hilts of which correspond with dirk. Blade of knife bears name: ROBT. SORBY & SONS, SHEFFIELD. Scabbard mountings of silver engraved with foliation.

19.53.62 L. 43 (44) Wt. 274 (510)

Documents: A dirk of this type, together with a claymore and brace of pistols, appears in a mezzotint by J. Lucas after portrait by George Saunders of George, 5th and last Duke of Gordon (1770-1836), "the Cock of the North," who raised the regiment now known as Gordon Highlanders (*Journal*, *Soc. Army Historical Research*, 1927, VI, pl. opp. p. 53).

Charles M. Schott, Jr., Donation, 1919

EARED DAGGERS

EARED DAGGERS

In general the eared dagger (stradiote or Levantine) ranks with the cinquedea and Swiss dagger as the side arm of great luxury (p. 10), not of its high period only (about 1450-1550), but of all time. In the manner in which it was worn, its rich handle surmounted by great "ears" stood out effectively like great petals against a background of velvet and damask. And, adapted to the sumptuous costume of the day, the hilt was without a guard, and could be more comfortably arranged within a beautiful belt. Its ornamentation, moreover, brought into play the delicate and refined designs which the West was then borrowing from the Orient. Especially the plaques which encased the hilt, whether of ivory, bone, or metal, were often webbed with finest traceries, sometimes picked out in colors —blue, red, or white. In other rich specimens damascening in gold or silver formed a network of foliation, microscopic in fineness, which gave color and infinite detail. The wearing of daggers of this rich type is well seen in the portrait of Edward VI in the gallery at Windsor (fig. 29), or in that of a nobleman attributed to Hans Mielich.[1]

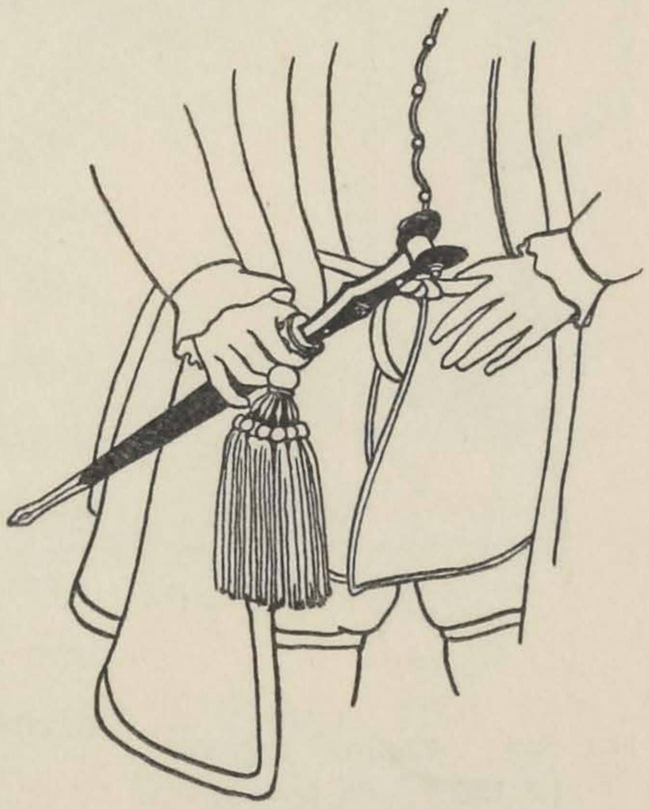


FIG. 29. EARED DAGGER
PORTRAIT OF EDWARD VI, 1550
WINDSOR CASTLE

The "eared" dagger[2] suggests an Oriental origin. Laking notes that an eared dagger of exaggerated type occurred in Persia (southwest coast of the Caspian Sea) as early as 400-600 A. D. In this form the ears splayed widely, diverging at an angle of 150°. In the earliest forms in Europe, however, dating from the late fourteenth and fifteenth century, the ears were still parallel to the plane of the blade (figs. 29-33); in a specimen pictured about 1440 (Catalan) the ears, while well developed, had scarcely begun their path of divergence (fig. 31). During the second half of the fifteenth century they were distinctly and widely divergent. Early in the sixteenth century, when they became often enriched and vastly fashionable, they expanded one from another 140°-150°. In a late form, probably 1540, they became divergent to 160°, and in the latest eared daggers, some of which are apparently seventeenth century, the plane of separation is even greater.[1] In a word, it is apparent that the resemblance of these European daggers to the early yataghan is, so far as actual documents go, due to parallel development, although in later phases of its development we must admit that this form of the dagger copied in details contemporary Oriental models. Hence it is that the eared dagger must rank in a way as exotic, influenced by Eastern Mediterranean countries and Venice, as well as by Spain. There can be little doubt that this dagger owed its extended use from 1450-1550 to its graceful form and precise workmanship.

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[1] Bernhard Hermann Röttger, *Der Maler Hans Mielich.* Munich, 1925, p. 66.

[2] Known in France as the *dague à oreilles* or *de la façon d'Espagne* (as early as 1560); in Italy as *daga alla Levantina*, *sfondagiaco*, or *alla stradiotta* — the last from the Greek (Albanian) guard of the doges (cf. Gay, *Glossaire archéologique.* Paris, 1887).

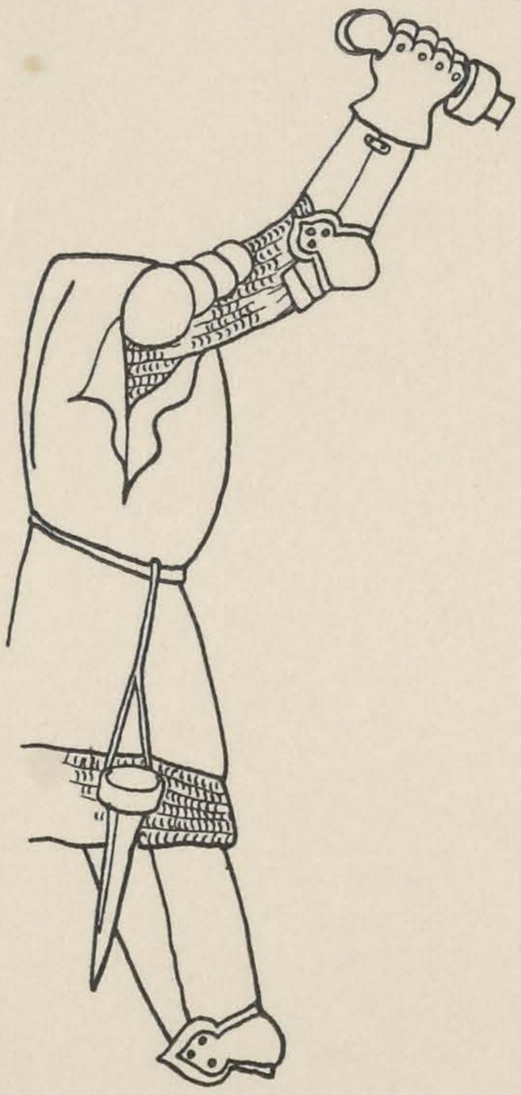

FIG. 30. EARED DAGGER IN USE, 1400-1404 FROM PEDRO NICOLAU'S "HISTORIA DE SANTA CRUZ" VALENCIA

There is also reason to believe that the earliest eared daggers were akin to the curious group of "looped" daggers (fig. 1) — whose pommel was a loop or ring, through which passed a thong for attachment to the arm of the wearer (parallels in eastern Asia); this ring is represented in the great loop at the pommel end of the tang of the eared dagger (cf. No. 61). In any event, we know that in the earliest European eared daggers the material which covered the front and back of the grip appears to have been continuous, that is to say, the wood, ivory, bone, or horn which covered the tang of the blade was of a single piece, each dilated "ear" sprouting out from the grip, which, for the rest, was heavy and spindle-shaped. In early forms, judging from pictures, the rivet heads which held these plaques to the tang were hardly more conspicuous than the rivet heads appearing in early knife handles; in fact, the "ears" themselves were scarcely greater in diameter than the pommel of a rouelle dagger of similar date, say of the first quarter of the fifteenth century. In the matter of "documents": eared daggers appear in numerous paintings of the Spanish school dating from 1475 to 1525, notably in the schools of Castile and Catalonia. Note particularly the Ecce Homo (1510), Castilian school, in the Cathedral at Burgos (No. 89); The Emperor Heraclius detained by an Angel, same school and date, in the Cartuja de Miraflores at Burgos (No. 83); an Adoration of the Magi (Aragonese, 1500), in the Museum of Barcelona; a Martyrdom of St. Vincent (angels quenching the fire), by Talleres Vergos (1495), and St. Stephen liberating the Señores de Pinos, by Los Vergos, same period, both in the Barcelona Museum. The earliest eared dagger known to the writer appears in a Resurrection, Catalan, from the Church El Seo, dating about 1440 (fig. 31), and in a battle scene (San Mauritius) of about 1450 (fig. 32) in the same school, both in the Dean Collection; also in a Flagellation, Catalan, 1475 (Museum of Barcelona); in a Vision of Paul of the same date and same school (Dean Collection). Various types of hilts shown in these pictures are either of bone or horn, judging from the colors indicated. From this time, and later, date various types of eared daggers, plain or enriched, which are described in the present catalogue.

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[1] A râre reference to a dagger of this type appears in an illustration of 1672 in the *Memorie del Museo di Lodovico Moscardo* (Verona, 2nd ed., p. 434).

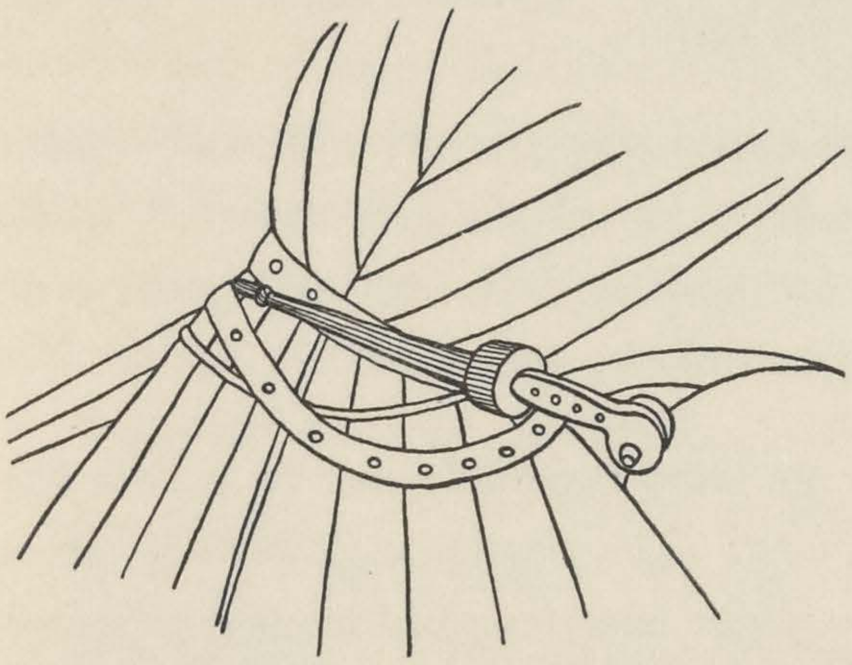

FIG. 31. EARED DAGGER
FROM RESURRECTION, CATALAN SCHOOL, 1440
DEAN COLLECTION

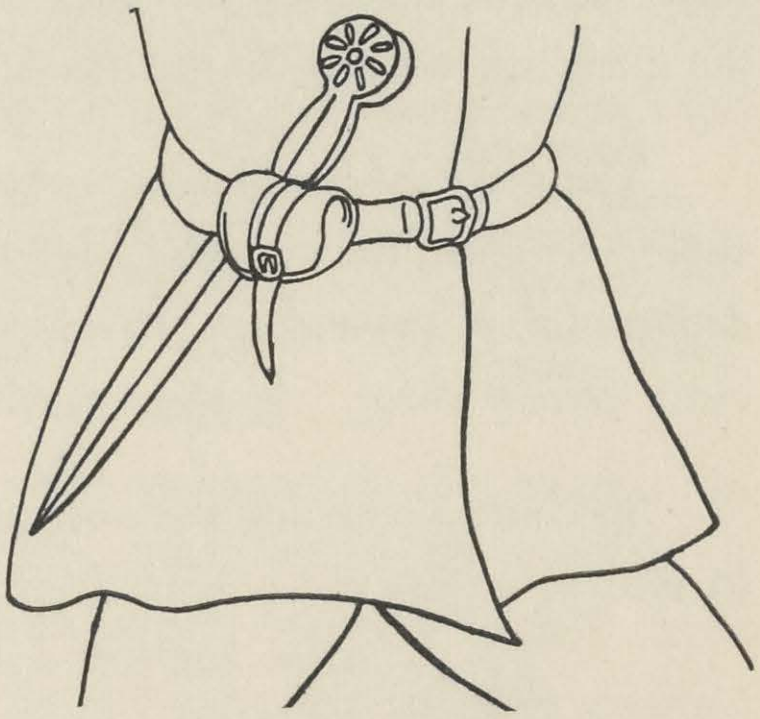

FIG. 32. EARED DAGGER
FROM A ST. MAURITIUS, CATALAN SCHOOL, 1450
DEAN COLLECTION

The blade of only the earliest eared daggers is knife-shaped; the rest are double-edged with a definite thickened base or "ricasso" and ground irregularly, that is, the edge of one side is apt to be longer than the edge of the other, the faces sometimes ground slightly concave. Irregularities are apt to occur in the grinding of the point of the blade and in faceting, especially in later daggers of this type (Spanish, sixteenth and early seventeenth century). The base of the blade is often richly and finely damascened, an enrichment which is apt to be continued on the spool- or bobbin-shaped segment of the hilt (probably the rudimentary disk-shaped guard of a rouelle dagger) between the fusée proper and the blade. The most frequent types of ornamentation are incised scrolls and arabesques, which against a white background may be colored black or red. In later eared daggers, especially Italian in origin, the metal mounts are apt to reflect the work of the medallist, notably on the median surface of the ears.

The scabbard is of leather over wood, often tipped with a ferrule of metal, the latter subject to enrichment. The earliest scabbards (figs. 30-31) resemble those of rouelle daggers (cf. p. 37) and are provided with a cup for the guard; the later have at the most but a narrow chape. In these scabbards *bastardeaux* may be present.

Specimens retaining their original scabbard are today incredibly rare (e. g., No. 67). In fact, as a type the present dagger is of the rarest. The classical collections of armor have but few specimens; the series here described is apparently unrivaled. In private collections few of these daggers occur. In the writer's collecting experience hardly more than half a dozen genuine and complete eared daggers have turned up, and not one of these of high quality. From their great interest to collectors, who pay for them in four figures, the eared dagger has therefore for at least a century furnished a rich field to the able faussaire—to a degree, indeed, that his handiwork in silver, horn, ebony, ivory, and bronze is well represented in most collections, private and public. In no other class of daggers, the cinquedea possibly excepted, does the amateur run greater risk.

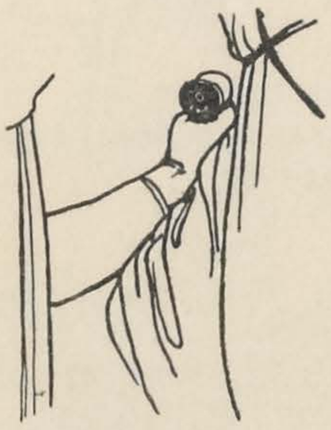

FIG. 33
EARED DAGGER IN USE, 1491
MASSACRE OF THE INNOCENTS
BY
MATTEO DI GIOVANNI
SANTA MARIA
DEI SERVI, SIENA

As to the mode of use of the eared pommel. By actual experiment the slot of the eared pommel is found to furnish an excellent support for the thumb or first finger. Nevertheless, no contemporary document is known to the writer picturing the handle thus gripped. In the few instances known showing the dagger in use it is held very much as in the case of the rouelle dagger, i. e., the grip is so seized that the thumb rests transversely at the base of the ears (figs. 30, 33); compare also Uccello's Combat between Horsemen, about 1457, in the Uffizi, and the Death of St. Peter

Martyr (1482-1493) by P. Berruguete (?), in the Prado. On the other hand, an eared dagger appears in Raphael's Battle of Constantine, Toulouse, showing a hand firmly gripping the fusée, having the little finger at the base of the eared pommel.[1]

The mode of wearing the eared dagger shows wide variation. An early reference (fig. 30), 1400-1404, shows the scabbard, of the rouelle dagger type, hanging from the belt at the side. In another instance it was apparently thrust through a slender belt (fig. 34). In other cases (fig. 35) it was attached to the back of the purse which in turn was fastened to the sword belt by running loops. Here it may appear on the right side either in front (fig. 32) or near the back (fig. 35). In a French tapestry of about 1500, the Departure for the Hunt, an eared dagger is noted held obliquely under a purse at belt at the back of the wearer.[2] In these cases the axis of the dagger is parallel to the backbone of the wearer. In the picture of the Magi above noted, or in the portrait of Edward VI (fig. 29), the eared dagger dangles loosely from the belt somewhat in front. In rare cases the dagger is attached to the belt by a cord which draws it close to the small of the back, almost transverse in direction, the handle of the dagger extending outward at the right side almost its entire length (fig. 31). In the Orient yataghans with similar " ears " are worn thrust into the sash, the " ears " effectively forming a toggle which prevented the arm from sliding through. This mode of attachment is noted in a European document as early as 1540-1550.

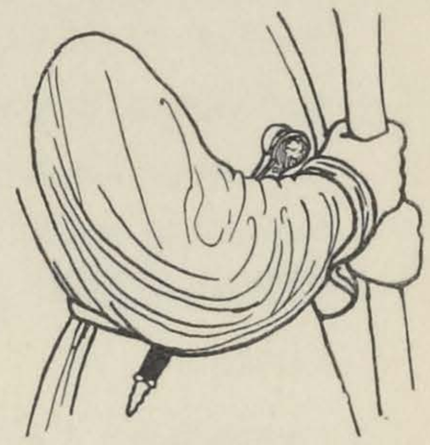

FIG. 34
EARED DAGGER, 1380
MARTYRDOM
OF ST. CATHERINE
BY ALTICHIERO DA ZEVIO
E AVANZI
CAPPELLA SAN GIORGIO
PADUA

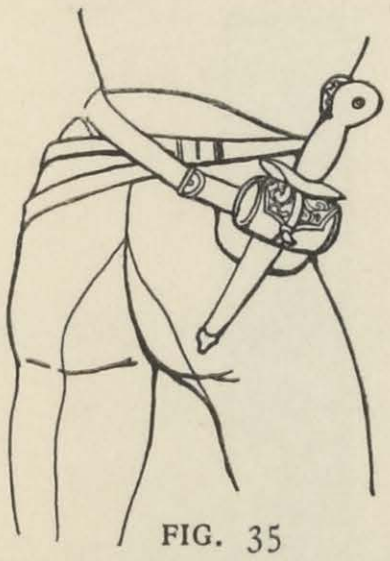

FIG. 35
EARED DAGGER, 1492
FINDING OF THE TRUE
CROSS
BY ANTONIAZZO ROMANO
SANTA CROCE, ROME

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[1] In eared swords this must ever have been the case. Note the eared swords in the Bargello, also Rochebrune Collection (L. Charbonneau-Lassay, *Revue du Bas-Poitou*, 1918, liv. IV), and in Vienna Historical Museum (Boeheim, *Waffenkunde*, fig. 279). Such a sword is pictured in a painting by the Master of Moulins, St. Victor with a Donor, in the Glasgow Art Gallery.

[2] Lent by George and Florence Blumenthal to the Loan Exhibition of Gothic Tapestries held at The Metropolitan Museum of Art in May, 1928 (No. 12). See also *Catalogue of the Collection of George and Florence Blumenthal*, Paris, 1927, IV, pl.

61. EARED DAGGER English, 1350-1400

Hilt originally enriched with colored champlevé enamels and gilding, much of which remains. Pommel pierced with a circular aperture, through which passed the great rivet for attaching the ears and a thong for attaching dagger to belt, and ornamented with three heads of women and Gothic tracery. Tang is enclosed by plates of copper, two of which served as washers for the plates (originally ivory ?) of the grip, while two remain for their attachment. The remaining copper plate, or band, passes over the pommel, its tips extending forward as far as the region of the guard; on this plate occur the enamels here illustrated.

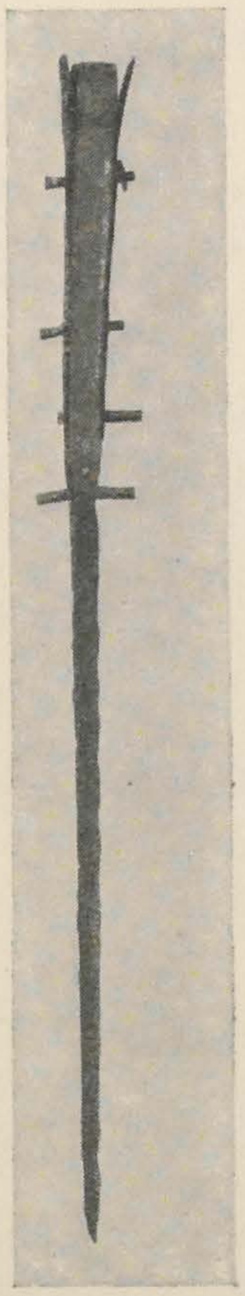
25.188.6 L. 34.5 Wt. 151

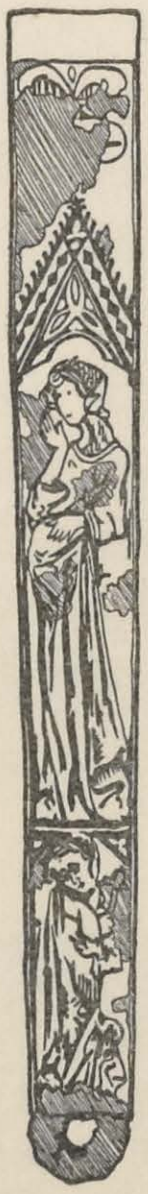
Comparisons: A similar specimen of French workmanship, dating about 1300, was dug up from the Loire River near Nantes. Its hilt is ornamented with heraldic arms engraved in silver (L. Charbonneau-Lassay, *Dague et épée dites "Stradiotes" de la collection du Comte R. de Rochebrune. Extrait de la Revue du Bas-Poitou*, 1918, liv. IV, fig.).

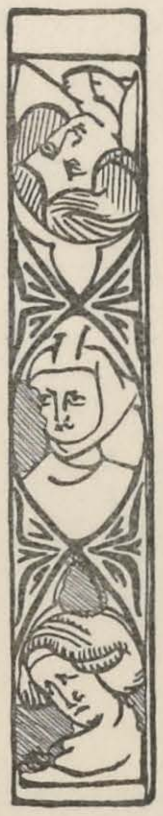
Bibliography: Laking, III, pp. 13-15, fig. 757.
Keasbey Sale, American Art Galleries, 1924, no. 191, pl. XIX.

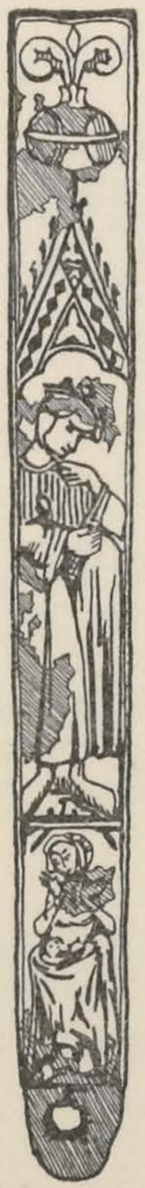
Provenance: Found at Duston, near Northampton. Henry G. Keasbey Collection.

Gift of George D. Pratt, 1925









62. EARED DAGGER Spanish, 1450-1500 (?)

Slender grip of two bone pilaster-like plaques, acutely fusiform, riveted to tang; the latter grooved diagonally in groups of four and gilded. Between each bone plaque and tang is a bronze plate which spreads out in the pommel region into a scallop shell with gilded cannelated surface; this bears on either side a bone plaque with its great ornamental rivet. Guard spool-shaped, sheathed front and back with bone plaques.

Blade retains much of its original gilding; it is gracefully lanceolate, double-edged, its concave sides meeting in crisp median ridge; point reinforced.

26.145.53 L. 31 Wt. 232

Provenance: Purchased in Bordeaux from Deschamps.

Plate XXII Reubell Benefaction

63. EARED DAGGER Italian, 1500

Scallop-shaped iron plaques of pommel emerge from steel bands which are secured to the tang, engraved with radiating lines and gilded; their outer surface plaqué with ivory, and boldly studded near base by a conical boss of coiled brass strips and cap. Guard spool-shaped but flattened, with ivory plaque on each side. Grip slender, built up of two horn plaques and corrugated iron plaque on sides of tang.

Blade stout, leaf-shaped, with median ridge, double-edged for three-quarters of its length, the lower edge sharp for seven-eighths of its length, the remaining portion rectangular in section and covered with foliation etched and gilded.

26.145.52 L. 39 Wt. 378

Plate XXII Reubell Benefaction

64. EARED DAGGER Italian (Venetian), 1500

Similar to No. 66, but less ornate. Tang, pommel plaques, and ricasso are gilded.

04.3.139 L. 32 Wt. 277

Bibliography: De Cosson, *Dino Catalogue*, G. 7, pl. 17.
Dean, *Catalogue*, 1905, p. 167, fig. 86 J
Laking, III, p. 53, fig. 832.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904

65. EARED DAGGER Italian, 1500

Similar to foregoing. Tang, pommel plaques, and ricasso, the latter with edges of unequal length, are gilded.

14.25.1260 L. 34 Wt. 335

Bibliography: Thoumas, *Exposition rétrospective militaire en* 1889, I, p. 13, fig

Provenance: Carrand Collection

Riggs Benefaction

66. EARED DAGGER — Venetian, 1500

Horn forms the hilt in large part; between it and the iron tang is a layer of brass, which at the median face of the ears is engraved with a strap ornament with punctate background. The great rivet head is made up alternately of rings of brass and horn and a brass thimble-shaped ornament, russeted, gilded, and cannelated.

Blade symmetrical, richly engraved with interlaced design against punctate background.

04.3.135 L. 30 Wt. 222

Note: The engraving suggests the work on the two Venetian salades in the Madrid Armory, and on the one in Leningrad. Note also engraved metalwork in the Moore Collection in The Metropolitan Museum of Art.

Bibliography: De Cosson, *Dino Catalogue*, G. 10, pl. 17
Dean, *Catalogue*, 1905, p. 167, fig. 86 L.

Provenance: De Dino Collection.

Plate XXIII Rogers Fund, 1904

67. EARED DAGGER WITH SHEATH — Venetian, 1525

Hilt of bronze gilded, engraved and stamped with design Oriental in character. Guard spool-shaped. The great rivets are sub-conical prongs of brass.

Blade lanceolate with unequal blunt edges; its basal region ornamented as in hilt.

Scabbard covered with brown morocco; the mountings of bronze gilded and ornamented as in grip.

04.3.138 L. 29.5 (39.5) Wt. 248 (343)

Bibliography: De Cosson, *Dino Catalgue*, G. 8, pl. 17.
Dean, *Catalogue*, 1905, p. 166, fig. 86 I.

Provenance: Carrand, de Beaumont, Ressman and de Dino Collections.

Plate XXIII Rogers Fund, 1904

68. EARED DAGGER — Italian, 1530-1560

Probably the most beautiful specimen extant of this rare type, and the most highly specialized; indeed, one cannot exaggerate the importance of this arm in the history of early daggers. Pommel, forged with the tang, is rounded at the center and provided on either side with "ears." Of these the inner surface is richly damascened in gold with arabesques, the outer cannelated to simulate shell and *doré en plein*. Guard spool-shaped, bordered with ornamental roping, and made up of two ivory plaques, separated by base of blade, here finely damascened. Grip of two extremely slender ivory plaques which in the pommel region develop eminences carved as lion heads — these reminiscent of the great rivet heads which in earlier eared daggers held in place the ivory plates forming the "ears." In the present form the ivory plates of the "ears" never appeared, the steel backing of the scallop shell above developing as the ornamental "organ." Between the ivory plaques of the grip the tang is richly damascened; underlying them is an intermediate strip of bronze. The grip is extremely slender, but on the other hand very deep, its depth increased by molding of each ivory plate.

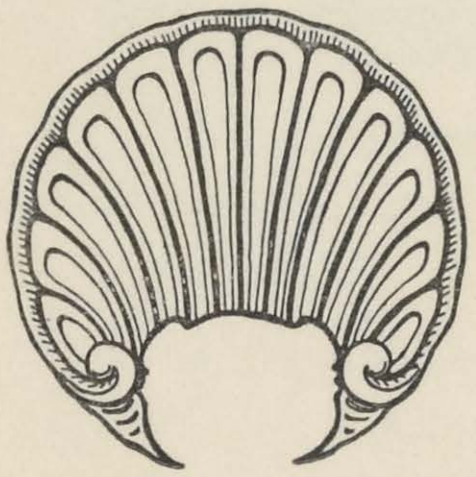
Blade tapering, with median ridge, double-edged for three-quarters of its length, and the under edge sharp for seven-eighths of its length, the remaining portion rectangular in section and damascened finely with arabesques.

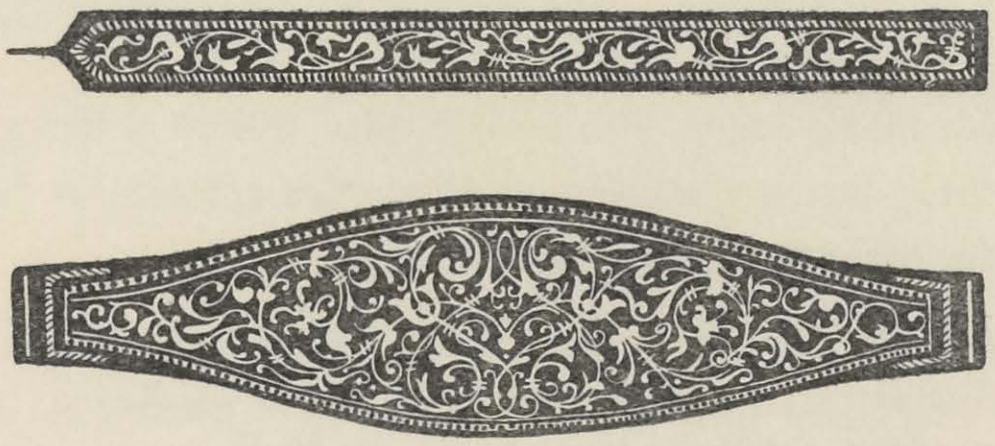
26.145.54 L. 38.5 Wt. 339.5

Note: Described by Laking as "of the greatest elegance." (*Op. cit.*, III, p. 53).

Provenance: Lenzburg (Canton Aargau, Switzerland). Brought from Italy about 1830.

Plate XXIV Reubell Benefaction





69. EARED DAGGER OF DEGENERATE TYPE Spanish, XVI Century

Hilt and blade forged in one piece of steel. Pommel of two oval out-turned plaques at whose base a metal prong arises at back side as the ornamental survivor of a functional rivet. Guard a small disk. Grip of balustrade form, divided in the middle by molded band and decorated by engraved scrolls and stamped circles, alternating.

Blade double-edged for three-quarters of its length, its lower cutting edge sharpened for seven-eighths of its length. Base of blade rectangular in section.

26.145.49 L. 32 Wt. 318.5

Comparisons: Specimens in the collections of the late Don José Florit, Madrid; Georges Pauilhac, Paris; the Comte Raoul de Rochebrune (*Catalogue*, pl. 23).

Provenance: Purchased in Madrid.

Plate XXV Reubell Benefaction

70. EARED DAGGER Spanish, XVI Century

Similar in construction to foregoing. Grip chiseled with vertical lines and chevrons.

Blade double-edged with median keel merging into ricasso.

26.145.50 L. 30.5 Wt. 245

Provenance: Baron de Cosson Collection.

Plate XXV Reubell Benefaction

71. EARED DAGGER Spanish, XVI Century

Similar in construction to No. 69. Grip divided by grooves vertical and spiral into five areas which are separated by rings in groups of two.

Blade with median ridge, flattened in bands above and below the center — these bands bearing illegible inscriptions.

26.145.51 L. 37 Wt. 275

Provenance: Hôtel des Ventes, Paris.

Plate XXV Reubell Benefaction

72. EARED DAGGER Spanish, XVI-XVII Century

Similar to foregoing. Grip chiseled with longitudinal lines and chevrons; inner side of "ears" incised in reticulate pattern.

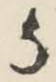
Blade double-edged, with median ridge divided at intervals by flattened surfaces; in the upper of these flattened surfaces on either side appears the maker's name I. ARFO; and on one face under the ricasso is stamped his mark.

04.3.134 L. 28 Wt. 166

Bibliography: De Cosson, *Dino Catalogue*, G. 12, pl. 17.
Dean, *Catalogue*, 1905, p. 168, fig. 86 N.

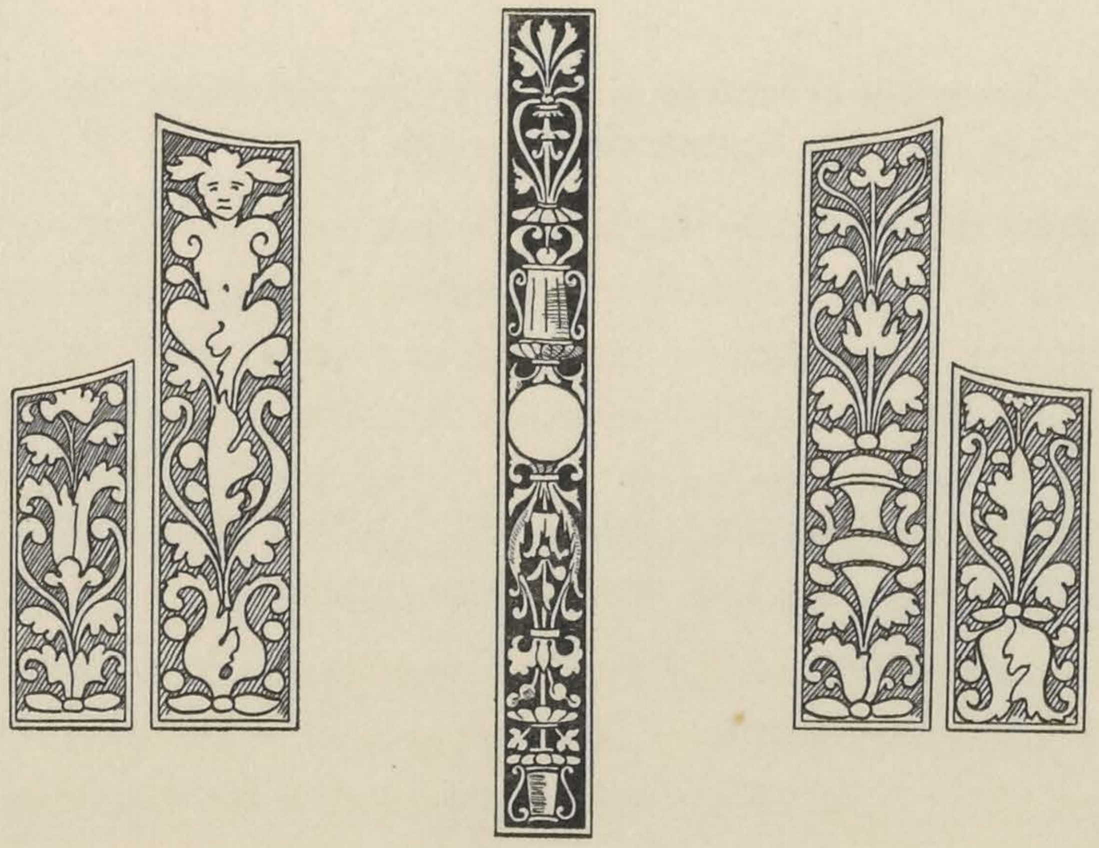
Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904



73. EARED DAGGER Italian, Nearly Middle XVI Century

Pommel of two discoidal elements chiseled on the inner side with classical trophies, the outer side inlaid with medallions chiseled with figure subjects in relief encircled by wreath of acanthus. Guard of bronze, gilded, rectangular, with an inset niello ornament. Grip of two brass plates, between which are panels of silver decorated in niello.



Blade stocky, its basal region with flattened edges of unequal length. Ricasso engraved and gilded with foliation on a striate background; edges of ricasso engraved with corded ornament; exposed portion of tang etched with foliation and gilt, and top is grooved.

04.3.137 L. 31.5 Wt. 352.5

Note: Dagger composed — probably *lang syne*. Blade and niello plaques apparently correspond. Pommel considerably revamped. The ears were taken from a longer handle, for they show within the scar of the great rivet; both outer plaques are old but have been fitted *ad hoc*. For the rest, they are not a pair.

Bibliography: De Cosson, *Dino Catalogue*, G. 9, pl. 17.
Dean, *Catalogue*, 1905, p. 167, fig. 86 M.
Laking, III, p. 53, fig. 829.
R. Forrer, *Waffensammlung Zschille*, n. d., no. 427, pl. 150.

Provenance: Londesborough, Zschille and de Dino Collections.

Rogers Fund, 1904

74. EARED DAGGER Balkan (?), XVIII Century (?)

Laking pictures this dagger (*European Armour*, III, p. 53) and says: "This is a sumptuously beautiful weapon; but, alas! the authenticity of its hilt has been questioned. However, as it comes from the collection of the late Signor Ressman, whose knowledge was very great we must waive our own views as to its genuineness." The present writer would ignore it in the present catalogue as false were it not that he has seen Balkan arms whose ornament and workmanship it resembles. It certainly differs widely in type from early eared daggers: thus its pommel and grip are each made of separate pieces and screwed together. Its pommel of two circular disks is pierced and engraved with flowers, quite in the Near-Eastern manner, the outer borders followed by small turquoises; on each outer side from the center projects a bosset chiseled as a lily. The curious octagonal grip, with turquoise ornament, is again exotic; also its discoidal guard chiseled with acanthus leaves.

Blade is unconvincing: it bears armorer's mark (cross inlaid with copper); its ricasso with unequal flattened edges retains traces of etching and gilding.

04.3.136 L. 42.5 Wt. 394

Documents: A dagger of this type appears in The Adoration of the Three Kings by Joos van Cleve the Elder (c. 1485-c. 1540) in the Dresden Gallery (no. 809 A).

Bibliography: De Cosson, *Dino Catalogue*, G. 11, pls. 16 and 17.
Dean, *Catalogue*, 1905, p. 167, fig. 86 K.
Laking, III, p. 53, fig. 831.

Provenance: Ressman and de Dino Collections.

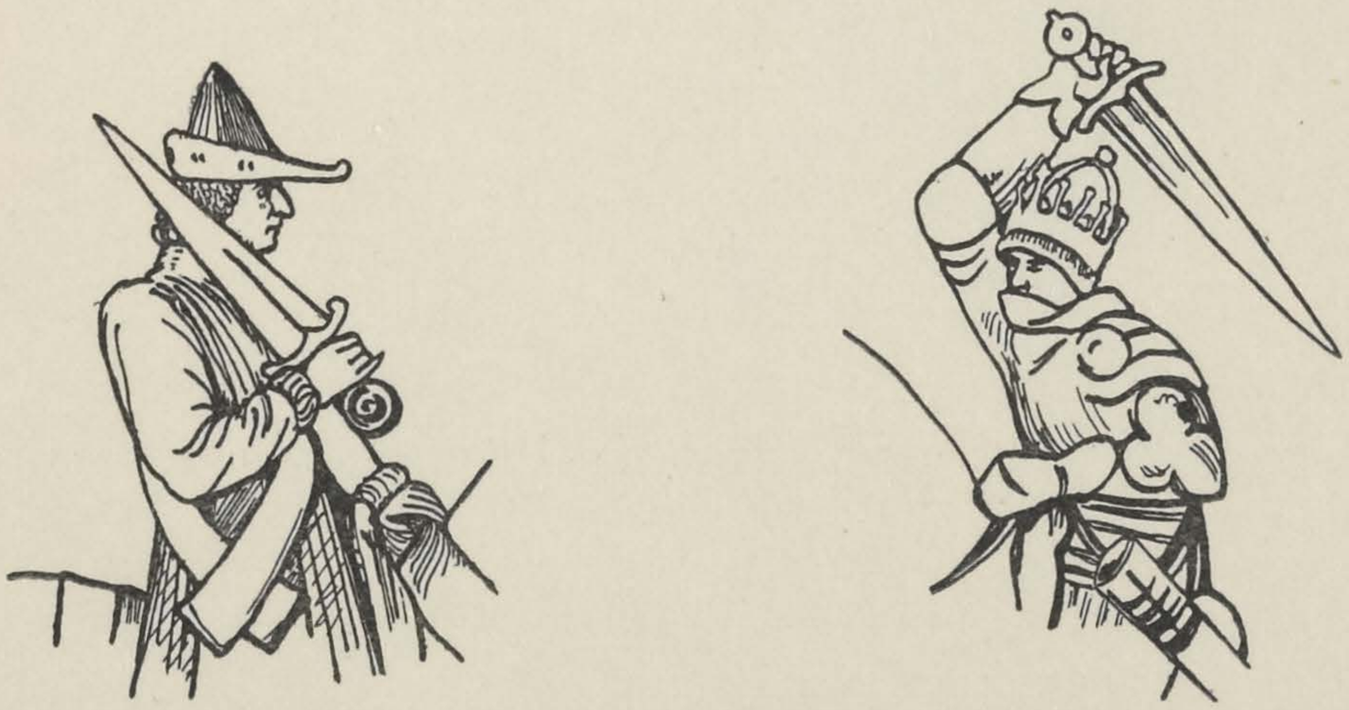
Rogers Fund, 1904

* * *

CINQUEDEAS

CINQUEDEAS

This broad-bladed dagger (or short sword) is, with the eared dagger, probably to be looked upon as the arm of greatest luxury in our series. It suggests in form the *parazonium* and doubtless was suggested by this ancient arm during the Renaissance when Italy undertook the study of classical warfare. For it was a suddenly developed arm, its earliest specimens dating hardly before 1450. Its zenith was attained about 1520, and by 1550 it had practically disappeared. Its evolution has already been noted (p. 12).



FIGS. 36-37. CINQUEDEAS, 1475. " GRANDES CHRONIQUES DE FRANCE "
BIBLIOTHÈQUE NATIONALE, PARIS

It has long been confused, especially by English writers, with a dagger known as anelace. The latter is now included within the group of basilards. Of the various forms represented in our figure 38, the earliest was apparently the "Veronese" type (1450–1475): it was a short, wide-bladed dagger with a curious flat, somewhat knife-like hilt; it suggests in proportions the knightly sword known about 1475 in French manuscripts, a sword which, however, while wide-bladed and reasonably short, had a spindle-shaped grip and a great counterpoised wheel-shaped pommel (figs. 36–37). The blade in this group of daggers was exceptionally heavy at its base, and when counterpoised by the hilt could have delivered a formidable chopping blow at close range—suited obviously to combat in the narrow streets or in the pressing crowd of mediaeval towns.[1] The beauty of the blade lies in its ridges and longitudinal grooving, the latter often executed in separate zones—as many as five of these appearing from guard region to tip, bearing successively five grooves, four, three, two, and one. These transverse zones of ornament may be enriched by damascene, by gilding and engraving, in an endless variety of designs symmetrical and asymmetrical—often by artists of high rank, e. g., Ercole dei Fideli. The richest blades are usually of the Venetian type (p. 13) with wide tangs forged in the outline of the handle, whose grip plates are held in place by rosettes in filigree which serve as rivets. It is this general type which we consider below.

Quillons, made in halves or so split as to admit the base of the blade (fig. 38), are riveted to the latter on either side. Grip enclosed by flat plates (e. g., of bone or ivory) whose chamfered edges project beyond the enclosed tang, leaving between them a space filled in by a ribbon of metal (brass) often bearing inscription. The deep, crescentic chape, when present, is usually cast in bronze, its ornamentation often in relief, sometimes finished with incised bands, lines, and ornaments. The rosette-shaped attaches of handle to tang usually show geometric ornaments, sometimes in finest design, suggesting even that they were prepared by artists in filigree. In the treatment of the hilt the effort has been made to produce a grip which should be smooth (no projections apparent, unless for the specific function of furnishing a guard to the little finger or to the space between the fore- and middle finger). The feel of a cinquedea grip is *sui generis*: he appreciates it best who holds a cinquedea lightly in his hand, closes his eyes, and then manœuvres it.

Sheath usually of hardened leather, strengthened with chape and ferrule in latten. The sheath of the cinquedea was a favorite medium for the decorator of *cuir bouilli*; nowhere else does one see better evidence of detailed design and painstaking workmanship. Unfortunately scabbards of the present type are of supreme rarity. They occur in Windsor Castle, the Victoria and Albert Museum in London (belonged to Caesar Borgia), the Louvre and Musée de l'Armée in Paris, the Odescalchi Collection in Rome, and in the Hermitage at Leningrad.

The cinquedea was usually carried on the right side, attached at the belt and held at the back obliquely, adapting itself more or less to the small of the back. In this position it is seen in a figure in sculptured stone (Landsknecht), about 1500, in the Louvre; in

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[1] Alas for our theory! The only contemporary documents accessible (figs. 37 and 42) picture this arm used as a sword in a very normal way.

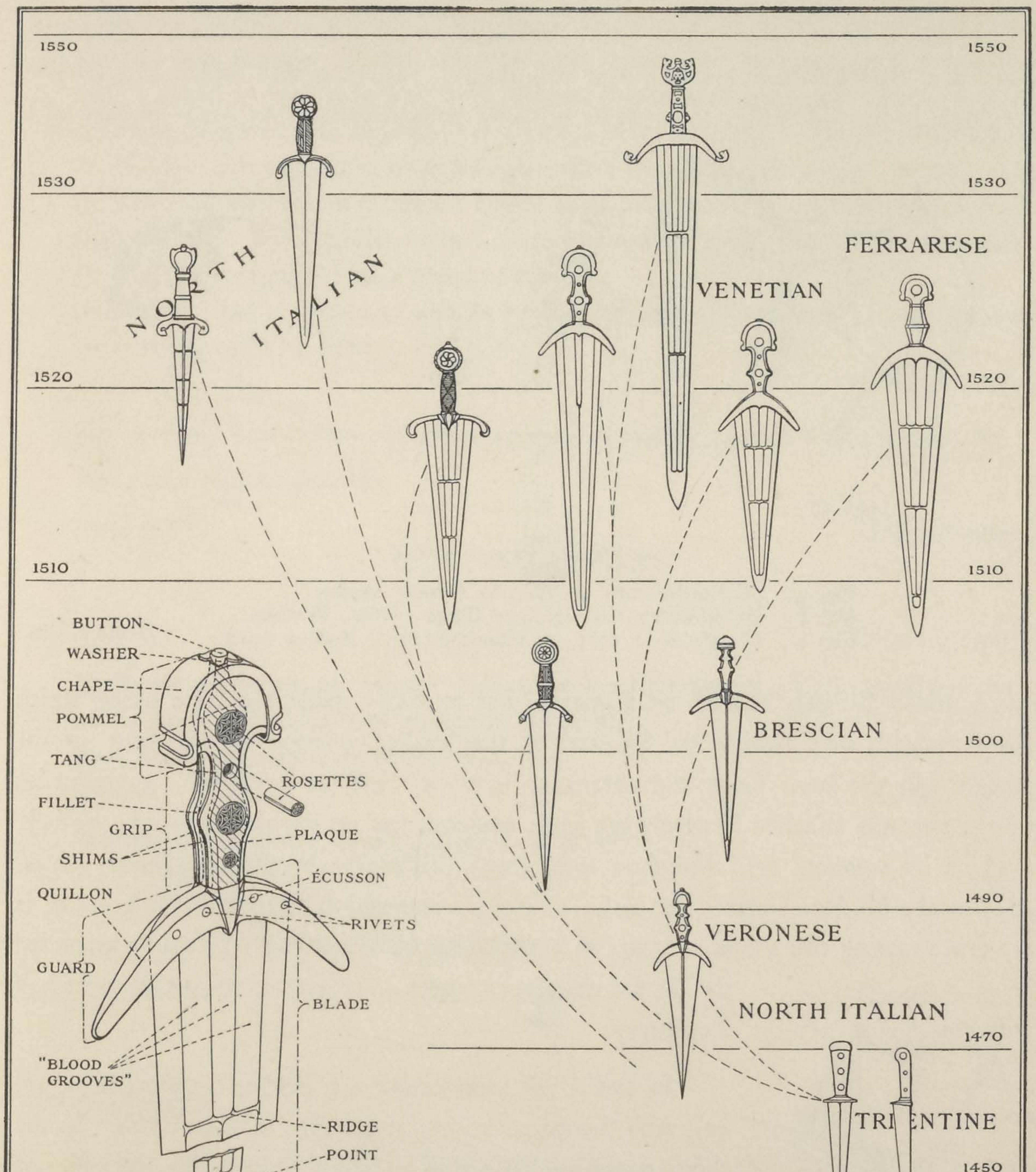

1550
1550
1530
1530
NORTH ITALIAN
FERRARESE
VENETIAN
1520
1520
1510
1510
BUTTON
WASHER
CHAPE
POMMEL
TANG
ROSETTES
FILLET
GRIP
PLAQUE
SHIMS
ÉCUSSON
QUILLON
RIVETS
GUARD
BLADE
"BLOOD GROOVES"
RIDGE
POINT
BRESCIAN
1500
1490
VERONESE
NORTH ITALIAN
1470
TRI NTINE
1450
CINQUEDEAS
DEVELOPMENT OF VARIOUS TYPES
XV-XVI CENTURIES
BASHFORD DEAN, DIR.
RANDOLPH BULLOCK, DEL-1928

FIG. 38

the Procession to Calvary (before 1497), by Boccaccio Boccaccino, in the National Gallery, London; in the Martyrdom of St. Bartholomew by Niccolò Alunno (1502), in the Chiesa di S. Bartolomeo di Marano, near Foligno (fig. 39); in a Saint Sebastian (1503) by G. Genga, in the Uffizi (fig. 40). In these cases the cinquedea is of small model and is tucked under the belt behind the purse; it was probably made fast by a lacing which passed through slits (which are known) in the leather covering of the back of the scabbard—in the latter figure the cinquedea is on the left, as a sword. A cinquedea of large size was attached in nearly the same position, but on the right, outside the belt, to which its scabbard was doubtless laced, in a Crucifixion by Bianchi-Ferrari (about 1481) in the Modena Gallery (fig. 41). Curiously enough, the number of documents is very few showing the actual carrying of a cinquedea, although this arm was in extended use by the great personages of several countries for over half a century.

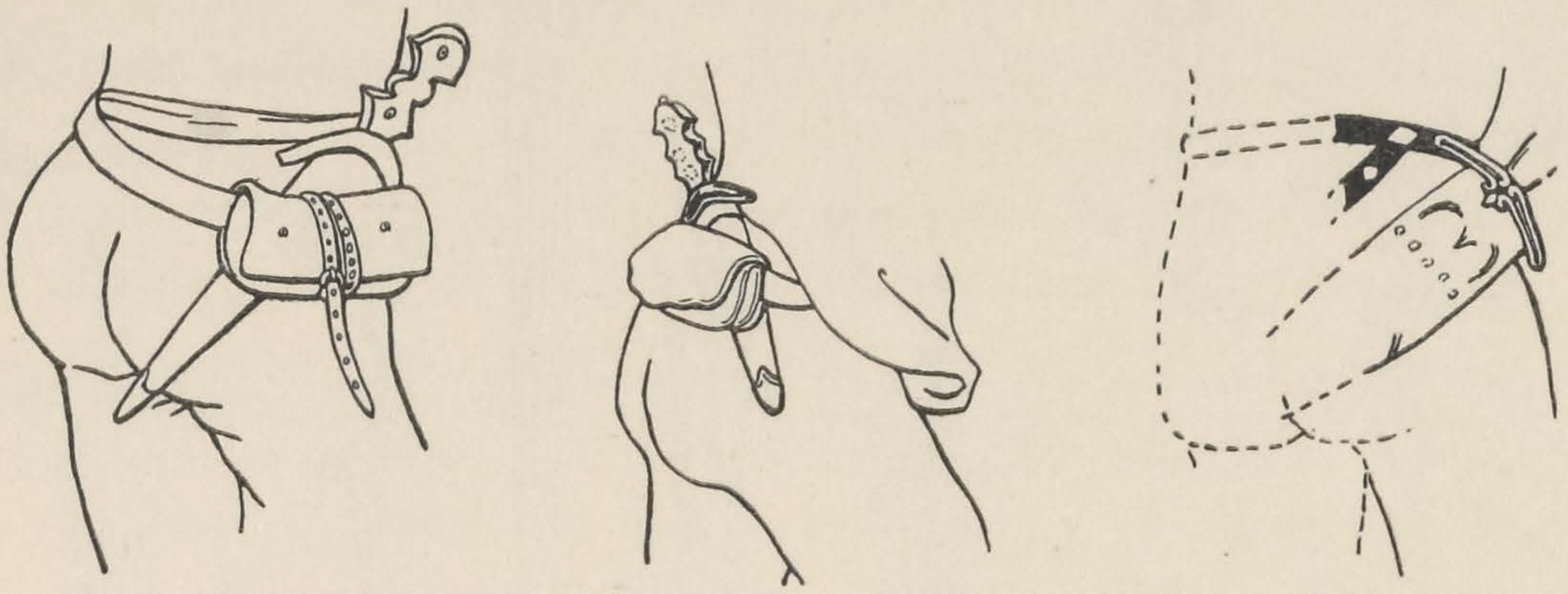


FIG. 39 FIG. 40 FIG. 41

CINQUEDEAS. FROM PAINTINGS

Fig. 39. St. Bartholomew, c. 1502, by Niccolò Alunno.
Fig. 40. St. Sebastian, 1502-1503, by Genga. Uffizi, Florence.
Fig. 41. Crucifixion, c. 1481, by Bianchi-Ferrari. Modena Gallery.

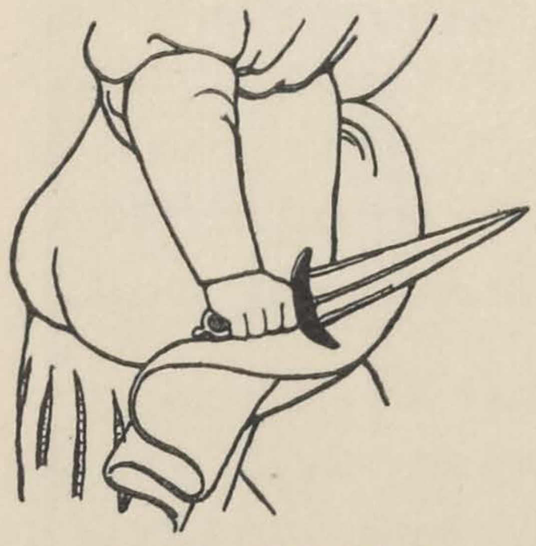


FIG. 42. CINQUEDEA
EARLY XVI CENTURY
STORY OF JOSEPH
BY UBERTINI
VILLA BORGHESE, ROME

In actual use a cinquedea was held as a sword (figs. 37, 42), with the guard resting at the side of the thumb. In the above notes no distinction is drawn between the cinquedea as a dagger and the cinquedea as a sword; the one, it appears, merged insensibly into the other. The greatest length of the blade (from tip to guard) is apparently twenty-one inches. A blade of this type found its nearest kinship in the wide-bladed and richly engraved swords of northern Italy of about 1475.

75. DAGGER Italian (Veronese), 1450-1475

Earliest of the cinquedea group. The pommel is small and cap-shaped, latten, with terminal button. Hilt includes pommel engraved with zigzag, lozenge-shaped, and diagonal lines with a shield on each side, and with terminal button with quatrefoil. Quillons of steel, crescentic, engraved with diagonal lines in groups of two at center. Grip of two horn plaques divided into two zones, the lower lozenge-shaped, the upper spool-shaped, secured to tang by two small and one large pierced filigree brass rosaces, above and below which an inset strip of latten. On each side of grip is a latten plaque the upper part of which is cannelated, the lower part engraved with a design of chevrons.

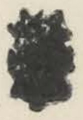
Blade bears central ridge and armorer's mark, tapers acutely, passes through quillons to which it is secured by rivets.

14.25.1264 L. 30.5 Wt. 245

Bibliography: Viollet-le-Duc, *Dictionnaire raisonné du mobilier français*, VI, pp. 203-205, fig.

Provenance: Meyrick Collection.

Plate XXVI Riggs Benefaction



76. DAGGER Veronese, 1450-1475

Similar to preceding, but larger. Pommel of bronze engraved with herring-bone pattern, and a shield. Quillons with crescentic ornaments.

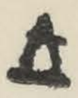
Blade bears armorer's mark on each side.

04.3.126 L. 35 Wt. 311

Bibliography: De Cosson, *Dino Catalogue*, G. 6, pl. 17.
Dean, *Catalogue*, 1905, p. 166, fig. 86 E.
Laking, III, p. 67, fig. 849.

Provenance: Ressman and de Dino Collections.

Plate XXVI Rogers Fund, 1904



77. CINQUEDEA North Italian, 1500-1525

Pommel, grip, base of blade, and lateral plates of grip enriched with foliate designs in punched work. Quillons of steel gilded.

Blade with basal half divided into three shallow grooves, two of which continue to the point, ornamented with foliation, human figures, and heraldic shield, etched and gilded.

14.25.1265 L. 61 Wt. 1200

Provenance: Pourtalès Collection.

Plate XXVII Riggs Benefaction

78. CINQUEDEA North Italian, 1500-1525

Exceptionally long specimen. Pommel chiseled with dolphins and scrolls at top and leaf design at sides; foliate washer at apex. Quillons etched with griffin at écusson. At sides of grip two latten plaques inscribed: AVXICTVM. A. SVPER. RAEBENT. VICTORIAM.

Base of blade gilded; engraved on each side with scenes from classical mythology; basal quarter hollow ground and divided into five longitudinal zones; remainder hollow ground and divided into four longitudinal zones.

L. 1331.59 L. 70 Wt. 1015

Comparisons: A cinquedea with blade etched in same style and with same subject was in the collection of the Comte de Nieuwerkerke; now in the Wallace Collection.

Bibliography: J. Jacquemart, *Collection d'armes de M. le Comte de Nieuwerkerke*, 2 figs.
Ed. de Beaumont, *Sangdedez — Épée vénitienne du XVI*^{e} *siècle*, in Ed. Lièvre, *Les collections célèbres d'œuvres d'art*, 1866, pl. 69.
Camp, *Wallace Collection Catalogue*, 1920, no. 94.

Provenance: Albertie Collection, Florence.

Plate XXVIII Lent by Bashford Dean

79. CINQUEDEA Italian, 1500-1530

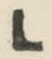
Hilt lacks pierced rosaces, ornamental side plaques, and pommel. Quillons enriched with etched ornaments including portrait medallion, cherubs, shields, and geometric lines.

Blade, channeled in zones of four, three and two, retains traces of design in gold damascene on a blued background; in one of the shallow grooves in middle zone an armorer's mark.

14.25.1263 L. 55 Wt. 907.5

Provenance: Meyrick Collection.

Plate XXIX



Riggs Benefaction

80. CINQUEDEA Italian, 1510-1530

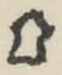
Grip of horn plaques.

Blade with one of the grooves of upper zone and two of middle zone gilded and etched with foliation on striate background; basal zone gilded and etched with Actaeon and Diana. Bears armorer's mark.

14.25.1266 L. 58.5 Wt. 908

Provenance: Duke of Medina-Celi Collection.

Plate XXIX



Riggs Benefaction

81. CINQUEDEA Venetian, 1510-1530

In ornamentation of pommel a nude boy is pictured standing on pedestal of acanthus leaves; also warrior with lance. Quillons retain traces of original etched ornament and gilding

Grip of two horn plates, partly fossilized. At sides of grip the gilded plaques bear in relief on one side AVXILIVM. A. SVPE (RIS), on the other, AVDACES FORTVNA. The latten mountings, including the perforated rosettes, have undergone mineralogical changes, developing pyrites at certain points.

Blade here and there deeply invaded by lines of rust which follow the "damascus" layering of the steel; near hilt is an etched and gilded design of nude figures (Bacchanalian) closely resembling the work of Ercole dei Fideli; on either side in the middle zone is the armorer's mark (letter P).

16.154.1 L. 50 Wt. 740

Comparisons: A cinquedea in the Royal Collection at Windsor Castle bears the same armorer's mark (letter P) impressed (Laking, *Armoury of Windsor Castle*, no. 30, pl. 2, and Laking, *European Armour and Arms*, III, p. 71, fig. 854). A cinquedea with blade stamped with the letter P formerly in the Thewalt Collection, Cologne (Lempertz, 1903, no. 1609, fig. pl. 25).

Bibliography: Volpi Sale (American Art Association, 1916, no. 731).
Dean, *Venetian Short Sword*, in *Bulletin Metropolitan Museum of Art*, 1917, XII, pp. 38-40, fig.

Provenance: Recovered from the mud of Venetian canal. Enrico Grego and Elia Volpi Collections.

Plate XXX Rogers Fund, 1916

◆

82. CINQUEDEA

Italian, 1525-1550

On one side at écusson a shield with undetermined blason; on the other side a similar shield enclosing the letters A M S V M. Grip at side bears inscriptions: ANIMO. A. QVARIR. E. and ARDVA. DETVRBANS. VI.

Blade divided into three zones with two, three, and four shallow grooves respectively; on each side, one of the upper grooves and all the other grooves enriched on a blued background with damascene traceries. On basal zone are represented in gold damascene on one side Adam and Eve, on the other a female martyr. In middle zone on one side a medallion encloses a portrait head, on the other the letters A M S V M (Ave Mater Sanita Virgo Maria). On either side of middle zone an armorer's mark.

14.25.1267 L. 60 Wt. 979.5

Comparisons: The same armorer's mark appears on three cinquedeas in the Wallace Collection (Camp, *Catalogue*, nos. 90-92), and on a cinquedea in the Tower of London (ffoulkes, *Catalogue*, Cl. IX, 146, pl. XXIX).

Provenance: Collection de Sargec (Paris).

Plate XXX Riggs Benefaction

◆

83. CINQUEDEA

Italian (Spanish ?), 1550

In spite of its early provenance the present arm is disappointing. Grip and pommel date 1820-1840 (?).

The blade is of latest type, corresponding with decadent quillons of bronze; its tang is arranged to pierce quillons and grip, as in the usual swords of this period. Its basal section pictures on one side Horatius at the Bridge, on the other Marcus Curtius.

14.25.1268 L. 59 Wt. 814

Bibliography: Thoumas, *Exposition rétrospective militaire en 1889*, I, p. 13, fig.

Provenance: Juste and de Courval Collections.

Plate XXXI Riggs Benefaction

84. SWORD OF CINQUEDEA TYPE Venetian, 1525-1550

Hilt of steel blackened, ornamented with sunken areas, silver nail-heads and lion heads, the last sculptured in relief on either side of pommel and quillons and on each face of quadrangular grip. Pommel escutcheon-shaped, the upper part terminating in three prongs, the outer sculptured as lion heads, the central as trefoil. Quillons decurved, terminating in lion heads, sculptured.

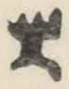
Blade with the usual grooves, but without etched ornamentation; on each face armorer's mark as lance-head (coronel).

14.25.1172 L. 83.5 Wt. 1251

Note: This has long been known as an Ordinance Sword of the Council of Ten (*fide* Mr. Riggs).

Provenance: Uboldo Collection.

Plate XXXI Riggs Benefaction



85. CINQUEDEA Italian (Ferrara ?), 1490-1510

Hilt of bronze. Pommel wheel-shaped, of latten gilded; its central boss flattened, and decorated with incised ornament. Guard with short drooping quillons terminating in bulbs, with ring écusson and with ridges at the sides. Grip of two plaques, ornamented asymmetrically; diamond-shaped eminences and sunken slashed ornament separated by longitudinal grooves; rim of grip formed by three transverse bands.

Blade double-edged, hollow-ground, with keel running entire length.

26.145.58 L. 46 Wt. 441

Plate XXXII Reubell Benefaction

86. CINQUEDEA Italian (Brescian ?), 1500-1525

Pommel and guard of bronze, with traces of original gilding. Pommel discoidal, with roped border; a boss on either side takes the form of a scallop shell in whose hollow is modeled a classical portrait. Guard with wide quillons bending abruptly toward the point of blade, with lobate terminals, molded edges, and cusped at écusson. Grip spindle-shaped, netted with fine copper wire.

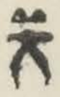
Blade with median groove for seven-eighths and lateral grooves for half its length. In the basal region armorer's mark.

26.145.59 L. 47 Wt. 642.5

Comparisons: Similar armorer's marks appear on swords in Leningrad (Lenz, p. 185); Wallace Collection, London (Camp, no. 688); Musée d'Artillerie, Paris (Robert, III, p. 57, J. 142).

Provenance: Purchased in Geneva from the antiquary Meyer.

Plate XXXII



Reubell Benefaction

87. CINQUEDEA Milanese, 1500-1525

Pommel and guard designed with great simplicity, with surfaces curving gracefully and enriched with roping. Pommel wheel-shaped, of latten, gilded; on either side a prominent boss as spiral rosace. Guard decurved, rectangular in section, at each end molded into a conventional leaf. Grip wrapped with silver wire, in which concave bands were pressed, forming diamond-shaped ornaments.

Blade of wide model, divided by sharp transverse ridges into zones of two, three, and four shallow longitudinal grooves; basal third of blade richly blued and decorated with gold-filled lines in the manner of niello, in a design of Ceres (?). On each side, near the middle, armorer's mark. Point heavily reinforced.

26.145.57 L. 53 Wt. 799

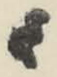
Note: An incident of the purchase was told by Mr. Reubell. His competitor at the sale was the Florentine antiquary, Bardini. The latter hesitated to bid for himself; his limit was high, and confident that the object would be his, he left his agent in order to examine an object in a neighboring gallery. When the price rose beyond the assigned limit the agent rushed off to confer with Bardini. Returning with a revised limit, he was only in time to see the object knocked down to Mr. Reubell.

The decurved guard cusped at center, which is characteristic of cinquedeas, was in use at least as early as the twelfth century according to Kingsley Porter (*Romanesque Sculpture*, VI, pl. 895).

Comparisons: A cinquedea in the Musée d'Artillerie, Paris, bears the same armorer's mark (Robert, III, p. 170, J. 774). See also mark on cinquedea No. 82.

Provenance: Baron d'Hoquert sale in Florence.

Plate XXXIII



Reubell Benefaction

88. CINQUEDEA Italian (Milanese ?), 1500

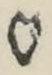
Similar to foregoing, but of simpler type. Pommel and guard of steel, retaining much of their original silvering.

Blade with median ridge; bears on either side armorer's mark (heart).

26.145.61 L. 38 Wt. 346

Provenance: Baron de Cosson Collection.

Plate XXXIV



Reubell Benefaction

89. CINQUEDEA Italian (Brescian ?), 1500

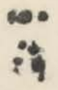
Hilt of bronze gilt. Pommel semi-elliptical with transverse base ornamented with sunken bands; quillons flattened, decurved, with écusson cusped and ridged. Grip flat, sides chamfered, and with angular offshoots.

Blade with narrow sharp keel; bears armorer's mark (Brescian ?).

26.145.55 L. 42 Wt. 389.5

Comparisons: A similar mark appears on a kidney dagger in the Stuyvesant Collection (Dean, *Stuyvesant Catalogue*, no. 103).

Plate XXXIV



Reubell Benefaction

90. CINQUEDEA Italian, 1535-1550

Similar to No. 87, but with hilt of iron, silvered. Pommel engraved with floral design. Grip bound with wire molded in asymmetrical design with longitudinal ridge in median line; on the one side a band of diagonal lines and on the other alternate bands of diagonal and longitudinal ridges.

Blade simple; armorer's mark (six-pointed star) on each side.

26.145.60 L. 47.5 Wt. 411.5

Comparisons: A cinquedea with blade bearing a similar mark was disposed of at the American Art Galleries, New York (Sale Catalogue of European arms and armor, Nov. 19-20, 1926, no. 218, fig.). A six-pointed star appears on a dagger in Leningrad (Lenz, p. 190); on a polearm in the Tower of London (ffoulkes, Cl. VII, 182); on the blade of a cinquedea in the Berlin Zeughaus.

Documents: *Traité d'escrime dédié au Roi Henri III*, by G. A. Lovino (pls. 32-37), shows this type of dagger still in use.

Provenance: Purchased at Hôtel des Ventes, Paris.

Plate XXXIV

Reubell Benefaction

91. CINQUEDEA North Italian, 1525-1550

Rich specimen in splendid preservation. Pommel and guard damascened with arabesques. Pommel arch-shaped with diamond-shaped washer at apex. Flattened decurved guard cusped at center. Grip of two ivory plaques expanded at center and arch-shaped at top, ornamented with four brass filigree rosaces, alternately large and small; at each side of grip etched and gilded plaque.

Blade double-edged, on each side divided into three zones of two, three and four shallow grooves in turn. Basal region damascened in gold with Renaissance medallions, on the one side picturing Charon and on the other Neptune. Anterior region of the blade enriched with a median band of traceries with basal motif in arabesque.

26.145.56 L. 59 Wt. 940.5

Provenance: Purchased in Paris.

Plate XXXV Reubell Benefaction

* * *

QUILLON OR SWORD-HILTED DAGGERS

QUILLON OR SWORD-HILTED DAGGERS

From 1300 onward daggers occur which in hilt, grip, guard, or blade correspond with the sword it accompanies. Instances of likeness of dagger to sword with guard bearing quillons occur in paintings dating fifteenth and sixteenth centuries. Thus from a Resurrection (fig. 43), Catalan school, 1475 (Dean Collection), one notes a dagger with quillons, whose pommel ajouré copies accurately that of its neighboring sword.[1] In certain cases daggers with similar hilts may differ conspicuously in blade, e. g., one may have a straight blade, another curved or cutlass-shaped (*coutelas*). In still another direction and in numerous instances daggers of different types may agree with one another in details, e. g., a rouelle dagger may be provided with the pommel of a quillon or kidney dagger.

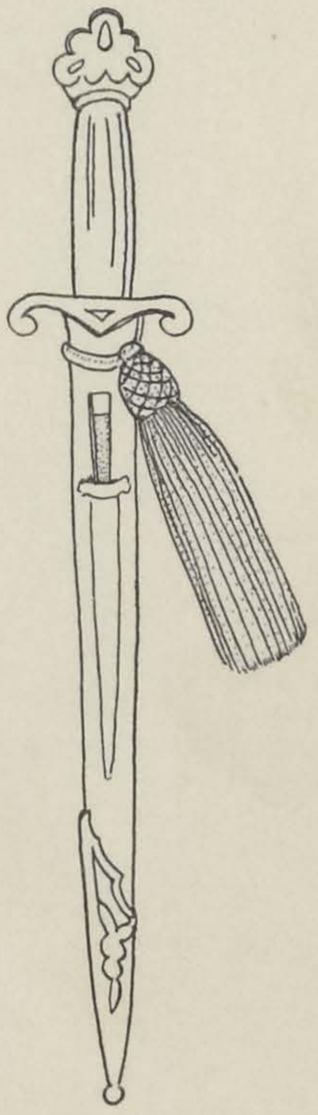


FIG. 43
QUILLON DAGGER
ABOUT 1475

In the group of sword-hilted or quillon daggers a wide range occurs in the form of the guard. In the earliest the quillons were short, suggesting the sword ornamentally, rather than functionally: at the most these early quillons could have served only as a toggle to prevent the dagger slipping through the hand when in use—for when struck sharply into a body (experiments on butchered sheep), so easily does the blade enter (" like piercing butter "—as Mr. Reubell notes) that the dagger without a guard might sink too deeply to be quickly withdrawn.

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[1] " This sword a dagger had his page,
that was but little for his age. "
(HUDIBRAS)

92. CROSS-HILTED DAGGER

English, 1380-1400

Brass guard and pommel, decorated with design chiseled and punched. Grip modern, but follows the hexagonal lines of the ancient handle, as indicated on pommel and base of guard.

25.188.16 L. 42 Wt. 226

Bibliography: Laking, III, p. 5, fig. 733.
Keasbey Sale, American Art Association, 1925, no. 206, pl. XX.

Provenance: Found in the Thames at Mortlake. Laking and Keasbey Collections.

Plate XXXVI Gift of George D. Pratt, 1925

93. CROSS-HILTED DAGGER

Burgundian, 1450-1480

Pommel and guard of bronze decorated with incised lines. Pommel crown-shaped. Quillons treated *en torsade*. Grip of wood (boxwood ?) carved with bossets.

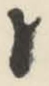
Blade single-edged, triangular in section, the back divided into five zones alternately flattened and beveled; armorer's mark in latten.

25.188.17 L. 37 Wt. 215

Bibliography: Dean, *Catalogue of a Loan Exhibition*, 1911, no. 147, fig.
Laking, III, p. 8, fig. 742.
Keasbey Sale, American Art Association, 1925, no. 208, pl. XX.

Provenance: Found in the Thames. Keasbey Collection.

Plate XXXVI Gift of George D. Pratt, 1925



94. DAGGER

French, XV Century

Simple in form but admirable in lines and treatment. Hilt of bronze gilded. Pommel a transverse disk ornamented with sunken radiating lines. Quillons flattened, cusped at center, slightly bent downward. Grip guillochée.

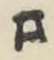
Blade with apical third reinforced; on one face near center armorer's mark (Gothic A) inlaid in gold (latten ?).

04.3.142 L. 33.5 Wt. 192

Bibliography: Giraud, *Collection Spitzer*, VI, no. 209, pl. XIX.
Spitzer Sale, 1895, no. 176, ill.
De Cosson, *Dino Catalogue*, G. 4, pls. 16-17.
Dean, *Catalogue*, 1905, p. 166, fig. 86 F.

Provenance: Carrand, Beraudière, Spitzer and de Dino Collections.

Plate XXXVI Rogers Fund, 1904



95. QUILLON DAGGER Second Half of XV Century

Pommel octagonal, flattened transversely, with button at apex. Quillons flattened, expanding toward tips. Grip of boxwood, its ends encased in deep steel ferrules.
Blade triangular in section.

26.145.63 L. 34.5 Wt. 169

Provenance: Bach Collection.

Plate IV Reubell Benefaction

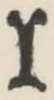
96. DAGGER OF MAXIMILIAN TYPE German, 1500

Hilt of steel, blackened. Pommel grooved spirally. Quillons drooping, terminating in bulbs spirally grooved. Grip of two zones, wide and narrow, has now a black patine.
Blade double-edged for four-fifths of its length; near the grip it is grooved on each side, and presents a flattened back. An armorer's mark present (cf. No. 32).

26.145.71 L. 34 Wt. 182.5

Comparisons: A dagger with similar hilt was in the collection of Max Kuppelmayr (Lempertz, 1895, no. 316, pl. XXV).

Plate XXXVII Reubell Benefaction



97. DAGGER German, 1500-1525

Similar to foregoing, particularly the blade. Hilt of steel, blackened. Pommel melon-shaped, in four surfaces, alternately sculptured with an acanthus leaf and a band of diagonal lines. Guard drooping, terminating in two bulbs, larger and smaller, at each end and having a blunt eminence at center. Grip oval in section, expanding at center, decorated asymmetrically with engraved lines, diagonal and horizontal.
Blade diamond in section, double-edged for about three-quarters of its length; back flattened and grooved in ricasso.

26.145.72 L. 31 Wt. 134

Reubell Benefaction

98. DAGGER French, 1500

Pommel and guard of bronze. Pommel circular, with roped border and with central spiral rosace; button at apex. Guard with drooping shell-shaped ornament at center. Quillons decurved, with roped median ridge, expanded at ends.
Blade double-edged, tapering, of flattened diamond section, bears on one side armorer's mark (Brescian ?) which retains in part brass inlay.

26.145.62 L. 32.5 Wt. 226

Comparisons: A dagger with similar pommel in the collection of Comte Raoul de Rochebrune (*Collections du Comte R. de Rochebrune. Les armes. Extr. de la Revue du Bas-Poitou*, 1912, pl. 21). A similar arm was found by Georges Pauilhac in the Garonne near Toulouse. The mark is similar to that on a sword in the Riggs Collection (14.25.1121), and on a sword in the Armory at Madrid (Valencia, *Catalogo*, G. 181). It appears also on a dagger in the Turin Armory (Angelucci, *Catalogo*, p. 320), and on a dagger in The Hermitage, Leningrad (Lenz, *Catalogue*, p. 190).

Provenance: Bought in Paris.

Plate XLIII — Reubell Benefaction

*

99. DAGGER — Burgundian, 1500-1525

Pommel shaped as fleur-de-lis. Quillons short, slightly drooping, bulbous at tips, which are sculptured *en torsade*. Grip of wood.

Blade hollow ground, with bold ridge.

26.145.70 — L. 37 Wt. 181

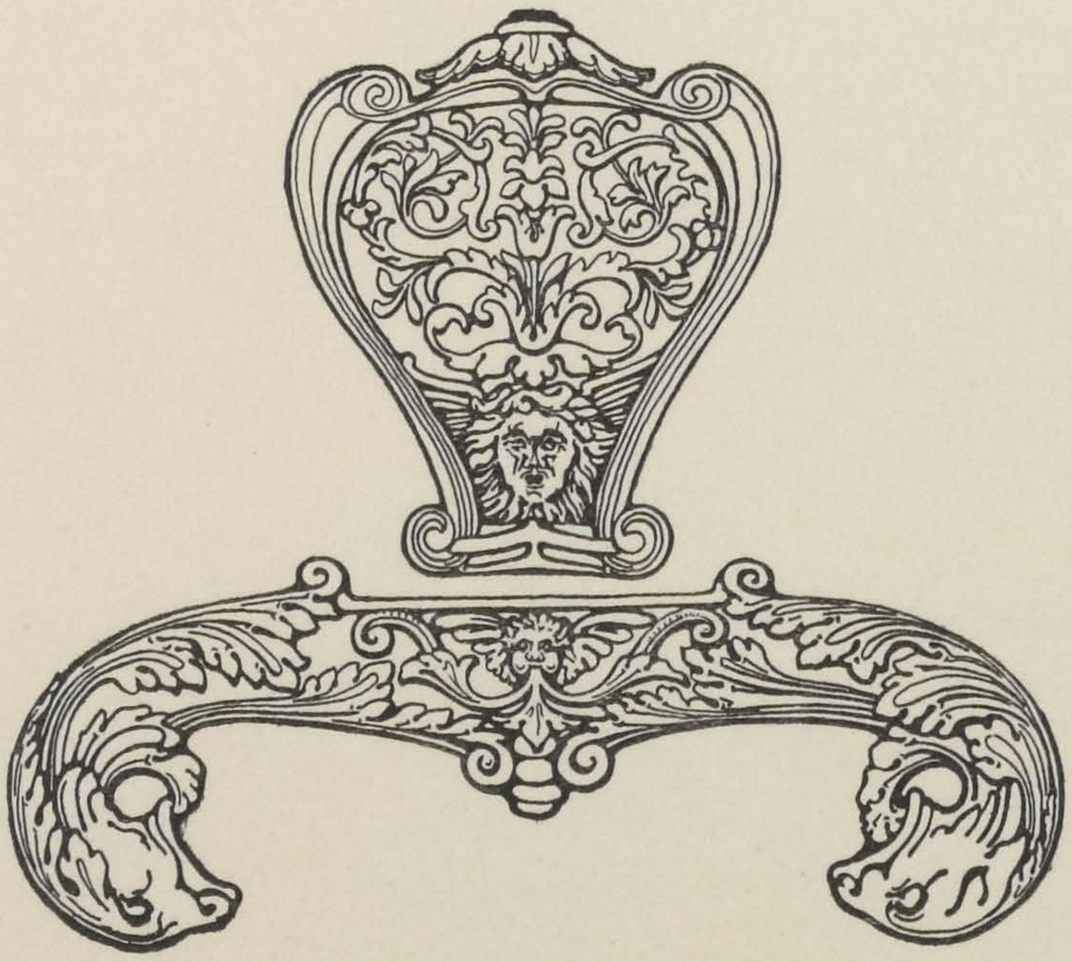
Comparisons: Similar dagger in the Wallace Collection (Camp, *Catalogue*, 1920, no. 127).

Provenance: Purchased in Paris.

Plate XXXVII — Reubell Benefaction

100. "FISH-TAIL" DAGGER — North Italian, 1525

Hilt gilded bronze whose rich decoration in flowers, scrolls, and masks suggests the work of the medallist. Pommel fish-tail in type. Quillons bent toward blade, cusped at center, richly sculptured, terminating in acanthus leaves and fishes' heads as volutes. Grip hexagonal in section, covered with braided wire.



Blade stout, double-edged, tapering to an acute reinforced point; flat on one face, faceted on the other so as to form five transverse zones.

04.3.143 L. 38.5 Wt. 373.5

Comparisons: A dagger with blade of this type in the Wallace Collection (Camp, *Catalogue*, no. 120).

Bibliography: De Cosson, *Dino Catalogue*, G. 14, pl. 17.
Dean, *Catalogue*, 1905, p. 167, fig. 86 G.
Laking, III, p. 65, fig. 847.

Provenance: Ressman and de Dino Collections.

Plate XXXVIII Rogers Fund, 1904

LANDSKNECHT DAGGERS

LANDSKNECHT DAGGERS

Quillon daggers, 1500–1600, compact and heavy forms, with guards S-shaped (as in Landsknecht swords), or sharply decurved, adapted in parrying stout, wide-bladed swords.

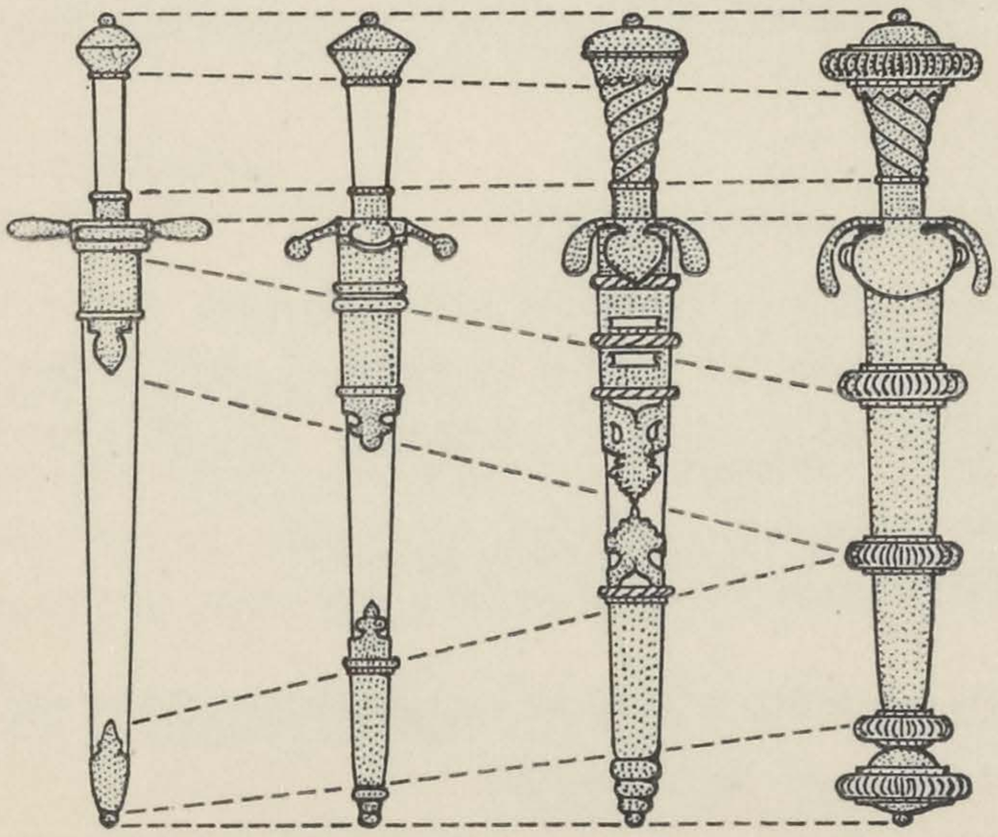


FIG. 44. LANDSKNECHT DAGGER, SOUTH GERMAN, XVI CENTURY
ITS DEVELOPMENT OF POMMEL, GRIP, GUARD, AND METAL SCABBARD MOUNTS

They were particularly designed for close combat. Even the sheath, stubby and heavily metal-bound, became a formidable part of this arm. For the development of this dagger, German type, in hilt and scabbard, see figure 44: here the chapes increase in length to such a degree that the scabbard becomes entirely of iron, and may function as a mace.

101. DAGGER OF LANDSKNECHT TYPE French, 1500

Pommel a discoidal plate with concave top chiseled with late Gothic tendrils and foliation. Guard formed at back by coalesced loops, and in front by a hoof-shaped outgrowth which is broken into three perforated areas by Gothic tendrils. Pommel and guard of cast bronze gilded. Grip of wood, round in section, expanding towards pommel; its base retains in part wire wrapping.

Blade broad, double-edged, slightly concave on one face on which is etched a saint in Gothic armor; on the other face, ridged, are etched arabesques; traces of gilding on both sides; point reinforced.

26.145.41 L. 36 Wt. 209.5

Provenance: Baron de Cosson Collection.

Plate XI Reubell Benefaction

102. QUILLON DAGGER (LANDSKNECHT) French (Swiss ?), 1500-1525

Hilt of bronze having faceted hexagonal motif. Pommel shaped like a capital, its flat terminal element embracing the pommel by means of small lappets. Guard with anneau and with short quillons decorated *en suite* with grip. Grip of baluster form, expanded into pommel.

Blade flattened on one face; traces of gilding near hilt.

26.145.40 L. 30 Wt. 184.5

Comparisons: Kidney dagger No. 52 in the present collection has similar grip and pommel.

Provenance: Found in France. Bach Collection.

Plate XI Reubell Benefaction

103. DAGGER OF LANDSKNECHT TYPE French, Late XV Century

Guard of bronze, bi-annular, with short quillons horn-shaped. Grip of bone, faceted, grooved along each side, expands toward a fish-tailed pommel of bronze gilt decorated with punched work, developing at its base a long stem which forms part of the grip, the latter encased near guard by bronze ferrule.

Blade double-edged, of flattened diamond section, dulled in ricasso region.

26.145.43 L. 34.5 Wt. 197

Reubell Benefaction

104. SMALL DAGGER OF LANDSKNECHT TYPE German, 1500

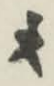
Pommel a deep bronze cap with elongated lozenge-shaped top, fish-tailed in profile. Guard S-shaped, ornamented with long roping, its ends bulbous. Grip of bone, quadrangular in section, of two segments separated by a narrow transverse band of latten.

Blade double-edged, of flattened diamond section, bears an armorer's mark inlaid in copper on one face.

26.145.44 L. 35 Wt. 213.5

Provenance: Bach (?) Collection.

Plate XXXIX



Reubell Benefaction

105. DAGGER OF LANDSKNECHT TYPE

German, 1500

Similar to preceding. Guard heavier and without torsade ornament. Grip of black bone with median longitudinal groove which continues to end of pommel.

Blade hollow ground with rounded median ridge on each side.

26.145.45 L. 38 Wt. 209

Provenance: Bach (?) Collection.

Plate XXXIX

Reubell Benefaction

106. DAGGER OF LANDSKNECHT TYPE

French, 1500

Hilt of bronze; pommel and grip cast in one piece. Pommel fish-tailed in profile with button at apex. Guard S-shaped, with roped border. Grip enlarged toward pommel, faceted, with lateral groove extending from pommel to guard, encircled at the center by beveled transverse ridge.

Blade as in No. 104, but somewhat wider.

26.145.42 L. 28 Wt. 143

Reubell Benefaction

107. DAGGER OF LANDSKNECHT TYPE

French, 1500-1525

Small. Pommel discoidal. Guard bi-annular, with two prongs at base. Pommel and guard of bronze with green patine. Grip of wood.

Blade as in No. 104, with glossy brown patine.

26.145.36 L. 27 Wt. 124

Provenance: St.-Denis; found during the demolishment of an ancient house.

Reubell Benefaction

108. DAGGER OF LANDSKNECHT TYPE

French, 1500-1525

Pommel discoidal, with button at apex. Guard tri-annular. Grip of bronze, circular in section, expanding toward pommel and decorated with engraved lines.

Blade double-edged, with single median ridge on one face; ricasso flattened; point broken.

26.145.35 L. 26 Wt. 175

Reubell Benefaction

109. DAGGER OF LANDSKNECHT TYPE French (Swiss ?), 1500-1525

Hilt of bronze. Pommel discoidal and slightly convex at top with button at apex. Guard bi-annular, with rudimentary quillons at base. Grip round in section, expanding toward pommel.

Blade double-edged, with pronounced median ridge on each side; ricasso flattened.

26.145.39 L. 25 Wt. 153

Provenance: Found in France Bach Collection.

Reubell Benefaction

110. DAGGER OF LANDSKNECHT TYPE 1500-1525

Hilt of bronze gilded. Pommel discoidal with button at apex, engraved with foliation. Guard annular, with rudimentary quillons at base. Grip round in section, engraved with foliation.

Blade double-edged, faceted on one face; ricasso flattened.

26.145.38 L. 23 Wt. 135

Reubell Benefaction

111. DAGGER OF LANDSKNECHT TYPE French (Swiss ?), 1500-1525

Hilt of bronze. Pommel mushroom-shaped with corded border, engraved with zigzag lines; button at apex. Guard annular with rudimentary quillons. Grip circular in section, expands towards pommel.

Blade double-edged, flat on one face and triple-ridged on the other.

26.145.37 L. 30 Wt. 129.5

Provenance: Found in France. Bach Collection.

Reubell Benefaction

112. DAGGER OF LANDSKNECHT TYPE German, 1525-1550

Pommel semi-ellipsoidal, developed in raised ridges, concentric, alternately small and large. Guard of simpler type, cusped at center, decurved, the upper part chiseled with roping and sunken rectangular ornament repeated. Grip oval in section covered with *samé* (sharkskin). Blade with slender median groove; in basal region etched design of floral and foliate ornament on blackened ground.

09.210.5 L. 42.5 Wt. 365.5

Documents: A sword with dagger *en suite*, showing pommel similar to that of present dagger, appears in the Portrait of a Nobleman, dated 1523, by Christoph Amberger, in the Gallery at Augsburg.

Plate LVI Rogers Fund, 1909

113. DAGGER OF LANDSKNECHT

German, Second Half of XVI Century

Of steel throughout, including case of scabbard. Surface blackened (probably blued — now covered with lacquer). Pommel an oval plate divided into ten segments; button at apex. Guard trifid, with central element like a violet leaf. Quillons two, down-curved, flattened, prongs expanding asymmetrically toward tips. Grip an inverted cone grooved spirally. Blade double-edged, tapering, of diamond section flattened.

Sheath of wood, covered with black velvet, with compartments for dagger blade, knife and pricker, and encased in metal scabbard of two zones decorated with punched work and pierced foliation; lower zone circled by two rings, and half way round the upper zone semi-circular bands in series of two and three. At back two metal bands for supporting strap.

26.145.48 L. 37 (43) Wt. 393 (893.5)

Note: Although pistol superceded dagger as side arm, this type of dagger was worn together with pistol for a time (See Sir W. S. Maxwell, *Antwerp delivered in MDLXXVII*, 1878, p. 33, pl.).

Comparisons: Five similar daggers in Wallace Collection (Camp, *Catalogue*, Part I, p. xiv). Note similar specimens in the Johanneum, Dresden; in the Zeughaus, Berlin; in the National Museum, Munich; in the Dean Collection, etc.

Documents: Similar dagger, showing suspension from waist by chains attached to ferrules at back of sheath, in a drawing by Hans Döring, dated 1545 (Breunner-Enkevoërth, *Kriegsvölker im Zeitalter der Landsknechte*, 1883, pt. 3, pl. 36). Cf. also figures in Ernst Ehlers, *Hans Döring, ein hessischer Maler des 16. Jahrhunderts*. Darmstadt, 1919. Daggers of this type appear in the Crucifixion, dated 1573, by Lucas Cranach the Younger in the Dresden Gallery.

Bibliography: G. Hiltl, *Die Waffensammlung des Prinzen Carl von Preussen*, pl. LII, nos. 644 and 646.

Provenance: Hôtel des Ventes, Paris.

Plate XXXIX Reubell Benefaction

114. LANDSKNECHT DAGGER WITH SHEATH, KNIFE AND BODKIN

South German, 1540

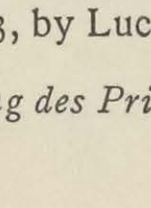
Similar to preceding specimen. Ricasso of blade stamped with a large Latin cross. Steel mountings of scabbard form virtually an outer case, reinforced with three separate semi-circular rings ornamented with filed lines, instead of rings in groups. The inner wooden scabbard, covered with velvet, visible between upper and lower sections of outer case.

14.25.1299 L. 39 (44) Wt. 508 (976.5)

Note: In the forms of this type of dagger we observe, as in figure 44, a progressive development in its metal mounts, those of hilt and scabbard entirely enclosing and ultimately replacing the wooden grip and scabbard. In highly developed specimens the great ornamental rings mark in broad lines zones of coalescence of the various ferrules of which the scabbard was made originally; the quillons, drooping and flattening, become actually a cup guard.

Provenance: Meyrick Collection.

Plate XL Riggs Benefaction



115. LANDSKNECHT DAGGER AND SHEATH

German, 1550

Mountings of steel blackened. Pommel and sheath decorated with transverse circular ridges which bear coarse "milling." Pommel of three plates, the lowest a band of steel with serrated edge, which grasps the great end of a spiral. Guard trifid with large central plate concave. Grip of wood.

Ricasso grooved laterally.

Sheath tapering toward point, divided into three sections by three semi-circular bands and a circular band formed of bow-shaped steel strips; at end a larger band similarly formed.

04.3.140 L. 35.5 (39) Wt. 304.5 (740)

Bibliography: De Cosson, *Dino Catalogue*, G. 27, pl. 17.
Dean, *Catalogue*, 1905, p. 170, fig. 87 D.

Provenance: Ressman and de Dino Collections

Plate XL Rogers Fund, 1904

116. DAGGER OF LANDSKNECHT TYPE

Saxon, Late XVI Century

Pommel of steel blackened, sub-conical, with a silver disk finely etched with foliation. Grip of sharkskin with steel crown-shaped ferrule at base and apex.

Blade with median groove from base for three-quarters of its length; ricasso triple-grooved on each face.

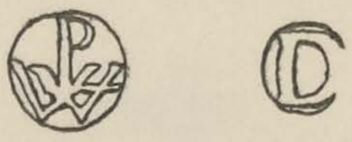
Scabbard of black leather with pockets for knife and bodkin; mountings of silver pierced with fleur-de-lis and etched elaborately; stamped at back, where there are two ferrules for suspension, with the mark of the Dresden goldsmith W P (Wolf Paller, † 1583) and the mark of Dresden.

L. 2743.12 L. 38.5 (41) Wt. 371.5 (633)

Comparisons: Similar specimens in the Johanneum, Dresden. About a dozen specimens have been ceded from the Electoral Cabinet to collections public and private: some of these have appeared at auctions, e. g., *Porzellane und Waffen aus den Kgl. sächsischen Sammlungen in Dresden* (Berlin, Lepke, 1919, no. 632, fig. And Lepke, 1920, no. 1700, fig.); Anonymous (American Art Association, Nov. 19-20, 1926, no. 277, fig. pl. XXXIX); S. J. Whawell (Sotheby's, 1927, no. 52, fig.).

Provenance: Dresden Armory. Probably worn by Guard of Christian I.

Plate XLI Lent by Bashford Dean



117. DAGGER OF LANDSKNECHT TYPE Saxon, Late XVI Century

Hilt and scabbard finely and richly etched. Pommel top-shaped, divided into eight facets. Grip wire-bound, with crown-shaped ferrule at base and apex.

Blade grooved from base for three-quarters of length; ricasso triple-grooved on each face.

Scabbard of steel, with pockets for knife and pricker; knife blade bears mark. Scabbard molded at end, reinforced with eight heavy rings, is bound with steel wire; at back are two metal bands for suspension.

L. 2743.13 L. 40 (45.5) Wt. 378 (946)

Comparisons: A similar dagger (sheath dated 1599), with sword *en suite*, in the Dresden Historical Museum (E. Haenel, *Kostbare Waffen aus der Dresdner Rüstkammer*, 1923, pl. 58): the inventory of the Dresden *Gewehrkammer* 1677 mentions eleven such daggers, and Dr. Haenel records seven in the Historical Museum in 1923. Another in the Musée d'Artillerie (Robert, *Catalogue*, III, J. 189; *Album*, pls. 42, 43). Two others in the collection of Prince Carl of Prussia (G. Hiltl, *Album*, pl. XL, nos. 652 and 655) passed into the Zeughaus, Berlin. A similar specimen was in the famous Mention and Wagner Collection (Jolimont et Gagniet, *Recueil d'objets d'art.....* 1837, pl. 17; Sale Catalogue, Paris, rue des Jeûneurs, 1838, no. 147, fig.); another in the Prince Soltykoff Collection (Asselineau, *Armes et armures......*, 1845, pl. 135); a third in the sale of *Porzellane und Waffen aus den sächsischen Staatssammlungen in Dresden* (Lepke, 1920, no. 1703, fig.).

Provenance: Dresden Armory. Probably worn by Guard of Christian II.

Plate XLI Lent by Bashford Dean

POIGNARDS AND LEFT-HAND DAGGERS

POIGNARDS AND LEFT-HAND DAGGERS

These (p. 8), often *en suite* with sword (fig. 45), functioned as parrying daggers (*mains gauches*). Later specimens have usually longer quillons tipped with buttons, and are straight or down-curved, the down-curved quillons serving not only to gain greater reach and retain the thrusting sword blade, but to enable the dagger to be carried more comfortably in its position in the hollow of the back. These daggers were more generalized than the Spanish *mains gauches* later described; i. e., they were arms of offense as well as defense; some of them were even used as short swords. Spanish *mains gauches*, on the other hand, were highly specialized for parrying in a day when sword play developed at long distance, and when devices were studied for avoiding the lengthening blade of the dagger. In the earlier fence the poignard was used in the left hand for turning aside the sword thrust and for stabbing; in the later the blade of the *main gauche* served these two functions and deflected as well as caught the opposing *main gauche*. This technique, involving complicated and instant coordination, is paralleled by the musician who reads notation for both hands and expresses at once appropriate muscular reactions.

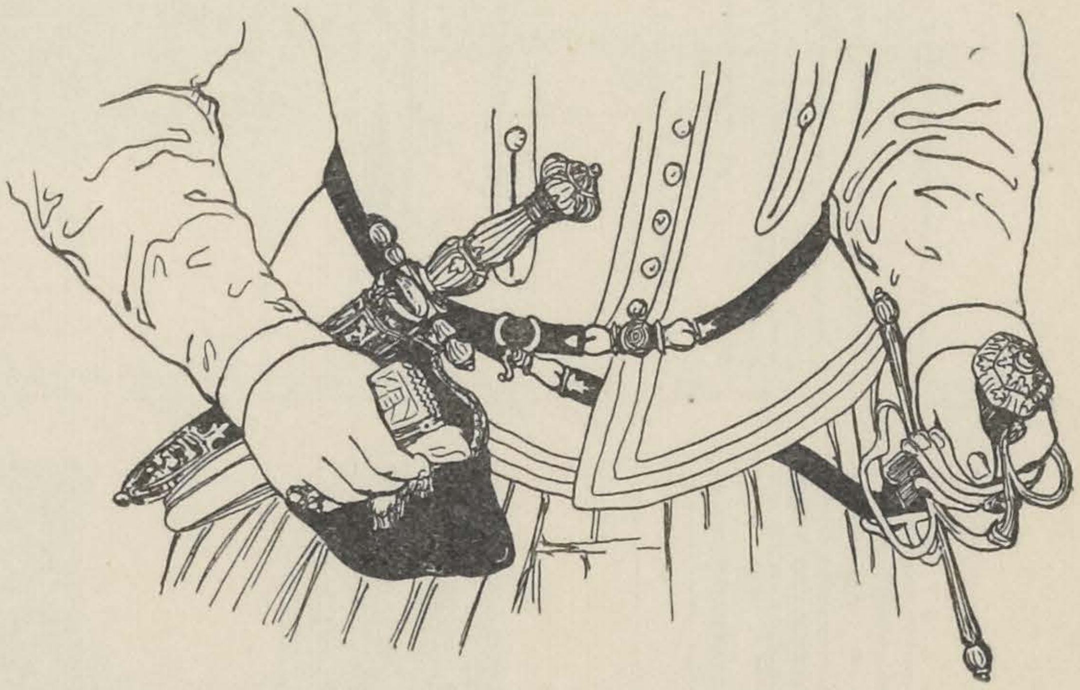


FIG. 45. POIGNARD AND SWORD " EN SUITE "
FROM A PORTRAIT BY NICOLAS NEUFCHATEL, C. 1560
CASSEL GALLERY

The blade in the parrying daggers was highly specialized; it was so designed that it resisted severe shocks by impact with blades in numerous directions; had its metal been soft it would have been bent or cut; if too hard it would have broken like glass. Rigidity coupled with elasticity was gained in numerous instances by ridges on the one hand, and by lines or zones of perforations on the other (blades often spoken of as "poisoned").

The high degree of precision in this matter is best understood by reference to figures 46-48, drawn from blades in the present collection. In figure 46 ridges and perforations appear in a progressive series, as many as six rows of perforations being present at the end of the series. In figures 47 and 48 the blades are shown dissected from base to point; figure 47 illustrates types in which a deep median groove is present; figure 48 pictures a line of development in which a median ridge or keel is evolved; in its supreme specimen (last in the series), not only is this keel grooved and perforated, but perforated in four parallel lines.

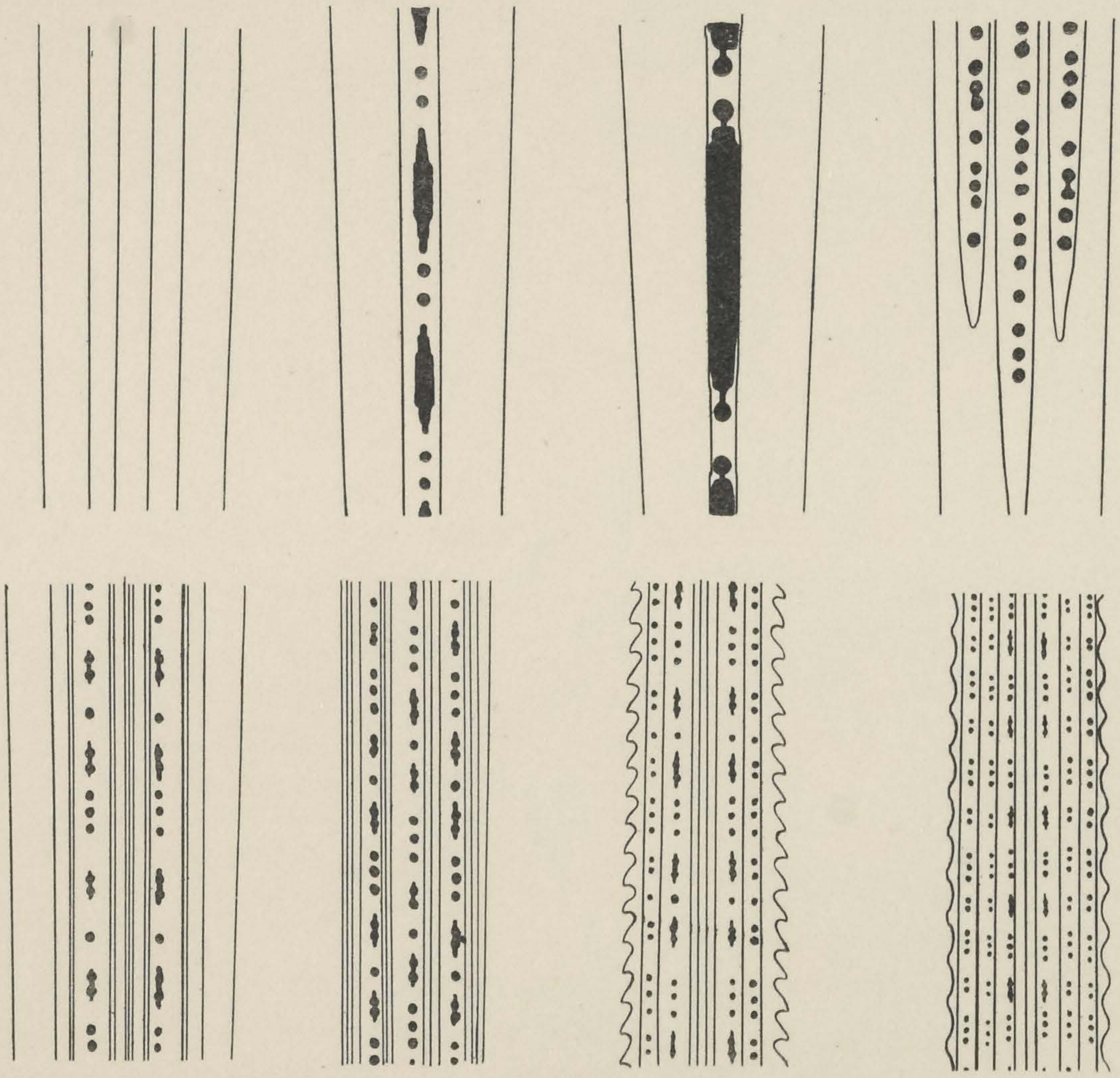


FIG. 46. PATTERNS OF PERFORATIONS IN GROOVED POIGNARDS IN MUSEUM COLLECTION

Scabbards are shown in numerous instances in the present collection; they were hung from the sword belt, often by strap and buckle, by means of metal loops welded or brazed to the chape (fig. 8). They frequently bear smaller sheaths for small knives and skewers.

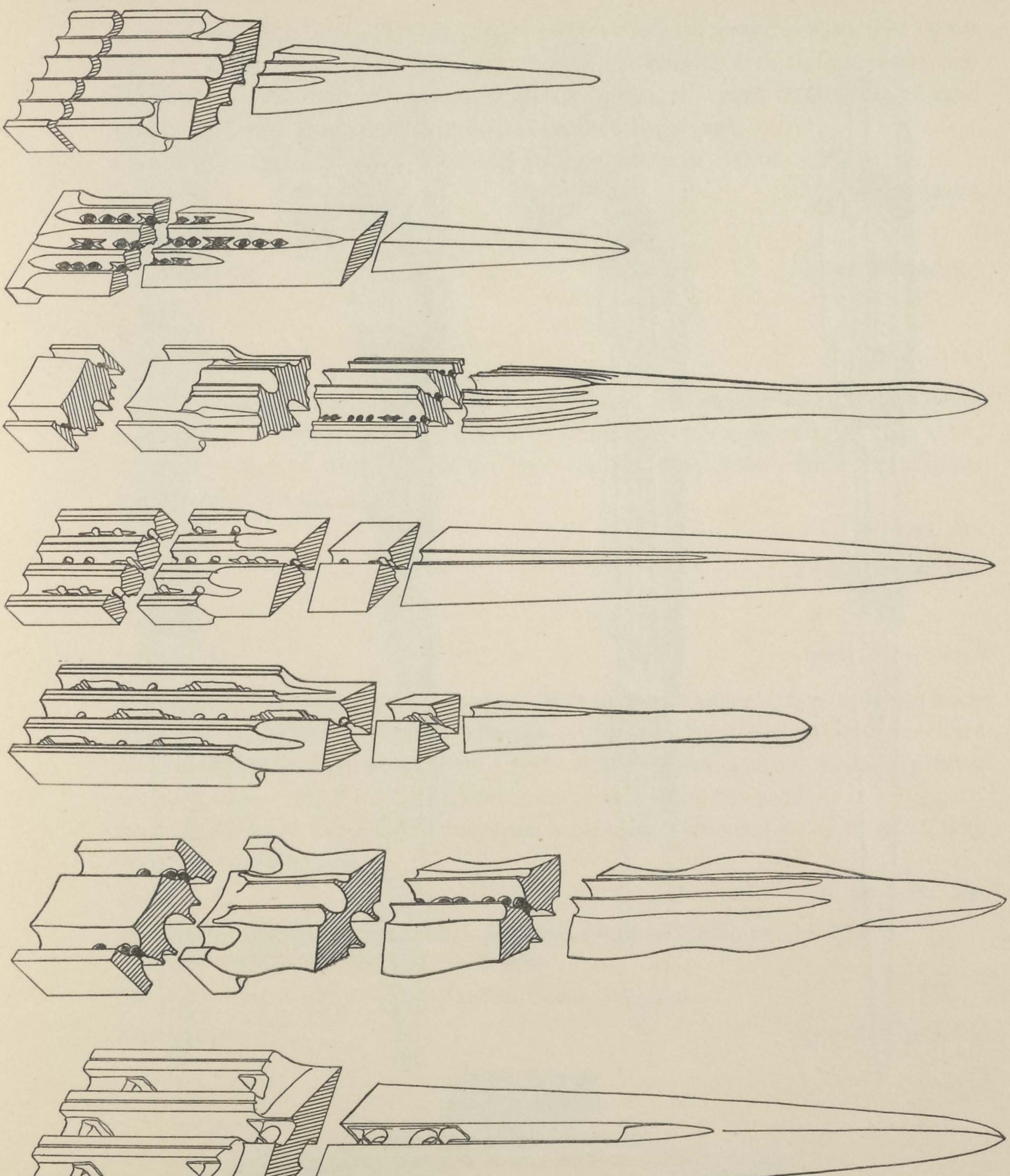


FIG. 47. BLADES OF POIGNARDS
FROM UNPERFORATED EXAMPLE TO ROWS OF APERTURES IN GROOVES

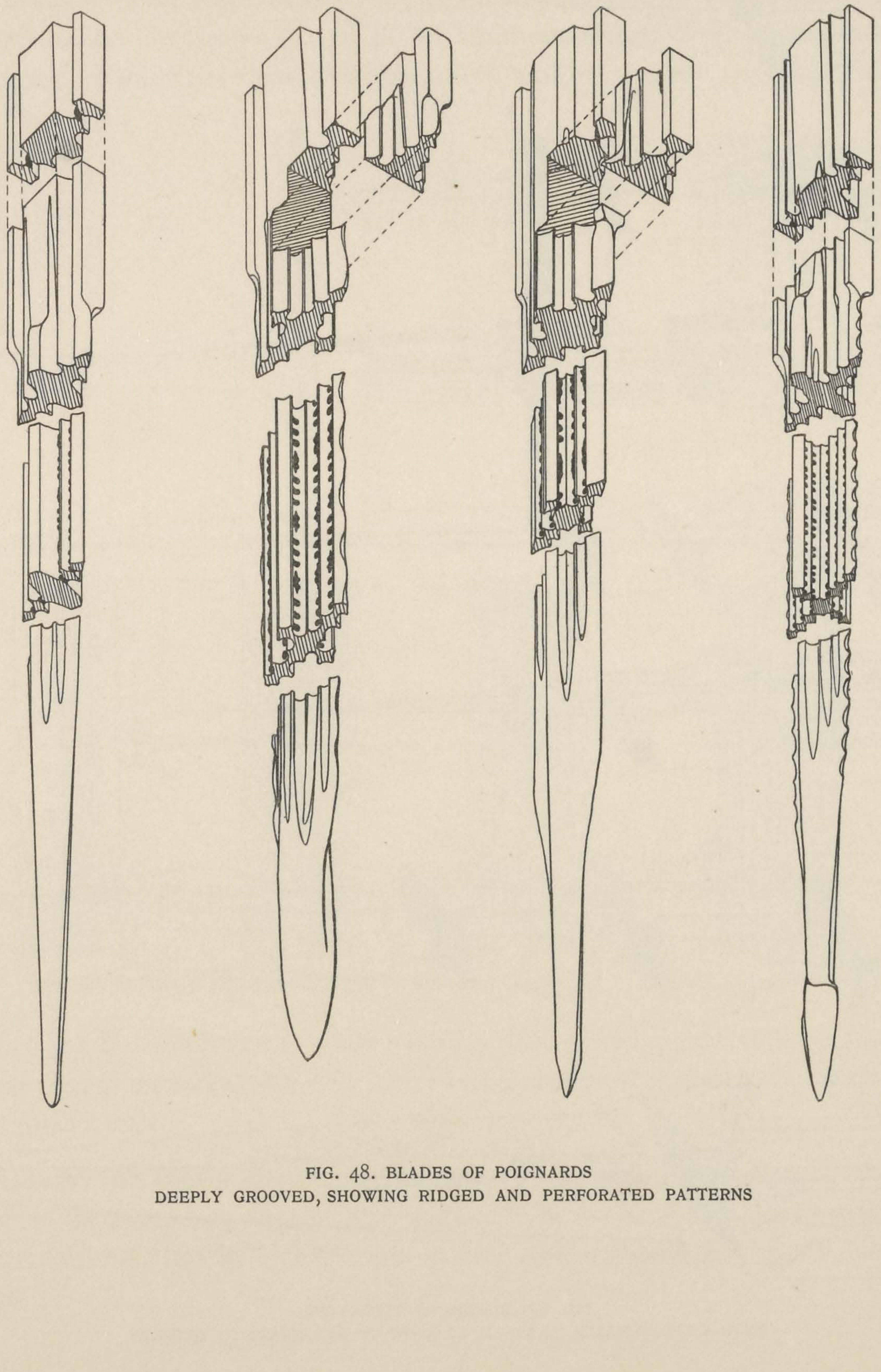


FIG. 48. BLADES OF POIGNARDS
DEEPLY GROOVED, SHOWING RIDGED AND PERFORATED PATTERNS

118. POIGNARD — Italian, 1550-1575

Pommel melon-shaped, ridged in groups of two which divide the surface into alternate narrow and wide ridges. Guard with rectangular écusson, ornamented with two transverse deep file lines. Quillons short, so filed as to present in section a small cross. Grip of wood (semi-fossil) carved with bosses somewhat in manner of ragged staff.

Blade double-edged, with pronounced median ridge; blunted in ricasso.

26.145.64 — L. 33.5 Wt. 212.5

Provenance: Milan.

Plate XXXVII — Reubell Benefaction

119. POIGNARD — French, 1550

Similar to foregoing. Pommel and guard of blackened steel chiseled with acanthus leaves and parcel-gilt. Grip (of earlier type) faceted and made up of two segments, the basal wider, the distal conical; its covering of leather bears the impression of the original wire binding. Blade sharply keeled and grooved.

26.145.65 — L. 36 Wt. 245

Plate XLII — Reubell Benefaction

120. POIGNARD — Venetian, 1550-1570

Somewhat of Landsknecht form. Massive hilt of steel, with entire surface richly and finely sculptured in arabesque traceries. Pommel urn-shaped, hexagonal in section. Guard with rectangular écusson, cusped at the center. Quillons quadrangular in section expanding toward the tips. Grip faceted, expanded at the center, merges into pommel.

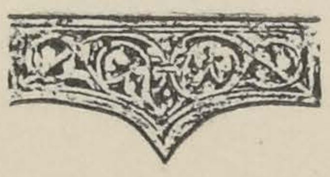
Blade double-edged, heavy, wide, and short; acute median groove from tip to guard; deep lateral grooves in ricasso.

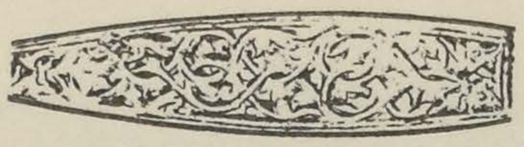
26.145.68 — L. 40 Wt. 391

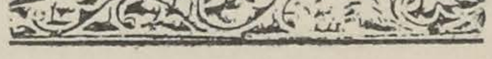
Bibliography: Collection of Graf L. Th....., Sale Catalogue, Heberle, 1893, no. 373, fig.
Ullmann Sale, Heberle, 1891, no. 310, fig.

Provenance: Graf L. Th....., Ullmann and de Cosson Collections.

Plate XLII — Reubell Benefaction







121. POIGNARD Italian, 1550-1600

Pommel grooved spirally and engraved, terminates in button. Guard with rectangular écusson with sides grooved longitudinally; at each end a button-shaped terminal sculptured as in pommel.

Blade with median ridge, retaining traces of gilding, appears too heavy for present grip.

26.145.66 L. 35 Wt. 293

Plate XXXVII Reubell Benefaction

122. POIGNARD English (?), 1550

Form suggests cinquedea. Hilt of russet steel, parcel-gilt. Pommel bilobed, overlaid with four acanthus leaves, and provided with small button-shaped eminences at tips of lobes and at apex. Guard with écusson quadrangular in section, cusped in the middle. Quillons drooping, overlaid with acanthus leaves chiseled in relief. Grip expands toward the center and is encircled by grooved and gilded ferrules at center, base, and apex.

Blade of flattened diamond section, engraved and gilded at base with foliation on one side and bust of a saint on the other.

26.145.83 L. 37 Wt. 275.5

Comparisons: Similar types dug up in London (Dean Collection).

Provenance: Bach Collection.

Plate LIX Reubell Benefaction

123. SMALL POIGNARD French (?), 1550

Pommel and guard of steel blackened. Pommel urn-shaped, with button. Ring guard; quillons decurved, flattened, expanded at tips. Grip of wood, round in section, lacking wrapping.

Blade with pronounced median ridge on each side running to ricasso, which has blunt edges and flattened faces for the thumb.

26.145.111 L. 28 Wt. 89

Reubell Benefaction

124. POIGNARD French, 1550

Hilt suggests derivation from the type of No. 121. Pommel develops basal support and is chiseled in vertical sectors alternately with grooves and overlapping scales. Quillons deeply drooping; boldly grooved *en torsade* and terminating in bulbs chiseled as in pommel.

Blade as in No. 121, but more slender and ridged in ricasso, which retains in part its ornamental punched work and gilding.

26.145.73 L. 35.5 Wt. 232.5

Comparisons: Sword with similar pommel in the collection of Comte Raoul de Rochebrune (*Catalogue*, pl. 16). A similar dagger said to have been dredged in the Isar was purchased by the writer in Munich. Another, similar in pommel, is in the Berlin Zeughaus.

Documents: A sword with a pommel corresponding to the pommel of the present dagger appears in the *Portrait du rebaptiseur David Joris*, by Scorel (1495-1562), in the Basle Museum.

Provenance: Purchased from Philibert Bachereau, Paris.

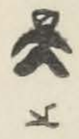
Plate XLIII Reubell Benefaction

125. POIGNARD French, 1550

Pommel (similar to No. 124) chiseled alternately with grooves and with bands of overlapping scales. Quillons drooping, boldly grooved, terminate in bulbs chiseled as in pommel. Grip of wood with ferrule of copper wire at base and apex.

Blade of flattened diamond section; point reinforced; base blunt-edged, bears armorer's mark inlaid with copper.

26.145.74 L. 35.5 Wt. 191



Reubell Benefaction

126. POIGNARD German, 1560

Pommel chestnut-shaped, divided into six segments. Guard with écusson of quadrangular section, cusped at center. Quillons drooping, terminating in bulbs, chiseled as in pommel. Grip grooved spirally, bound with brass wire.

Blade with two ridges on each side converging from base to point; in ricasso two additional ribs.

26.145.77 L. 36 Wt. 258

Reubell Benefaction

127. POIGNARD Italian (?), 1575

Hilt of bronze, flattened. Pommel develops a flanged volute; guard with rectangular écusson. Quillons heavy, terminating in volutes. Grip of rectangular section, with sunken band around the middle and four rectangular niches enclosing human figures in relief.

Blade double-edged, with median ridge; ricasso with double groove on each side and flattened edges of unequal length retains part of original gilding.

26.145.79 L. 40 Wt. 335

Comparisons: Similar daggers, gilded, in the Louvre and the Musée d'Artillerie, Paris.

Plate XLIV Reubell Benefaction

128. POIGNARD French (?), 1575

Pommel chestnut-shaped, six-sided, with button at apex. Guard with broad cusped écusson and short slender drooping quillons representing conventionalized leaves. Grip grooved spirally and bound with copper wire.

Blade similar to No. 120, but much more slender.

26.145.75 L. 36 Wt. 333

Provenance: From Paris-les-Bains.

Plate XLIII Reubell Benefaction

129. POIGNARD French, 1580-1590

A derivative of No. 128, but heavier, richly chiseled, and gilded. Pommel divided into six segments, chiseled with trophies. Guard with écusson chiseled with medallions enclosing on one side classical helmet, and on the other classical armor. Quillons drooping, massive, terminate in volutes.

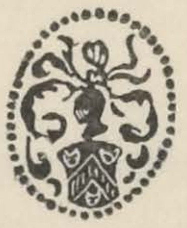
Blade with median groove greatly reduced and with lateral grooves of ricasso slender and deep; between them appears armorer's mark.

26.145.78 L. 43 Wt. 416.5

Comparisons: A dagger with somewhat similar hilt was in the Spitzer Collection (Giraud, *op. cit.*, VI, no. 214, pl. XXVII). This dagger, of which the blade is associated, now in the Dreger Collection (*Waffensammlung Dreger*, no. 14, pl. 7). A similar specimen, also with blade associated, in the Riggs Collection (14.25.1285). A sword with hilt of this type was in the Meyrick Collection (Skelton, *Engraved illustrations of antient armour*, II, pl. CIV). Another with similarly chiseled hilt in the Musée d'Artillerie, Paris (*Album*, pl. 41, J. 98; also *Catalogue*, 1927, II, pl. IV). Another in the Armeria Real, Madrid (Valencia, *Catalogue*, G. 49, p. 222, fig. 148). A sword with pommel of this type was also in the Spitzer Collection (Giraud, VI, no. 121, pl. XXXII). Another similar sword in the Wallace Collection, London (no. 410). The Meyrick specimen went to Spitzer, then to Dreger. Paris catalogue says "probably Italian, mid-XVI century."

Provenance: Purchased in Lausanne.

Plate XLIII Reubell Benefaction



130. POIGNARD French, 1550-1575

Pommel, guard, and scabbard mounts enriched with true damascene traceries in gold on a russet background. Pommel urn-shaped, with lateral grooves and terminal button. Guard with rectangular écusson from which projects a ring. Quillons flat, narrow at neck and drooping, enlarged distally, ending in disk-shaped ornaments. Grip slightly tapering, bound with steel wire with alternate strands of braided brass wire.

Blade slender, diamond in section for seven-eighths of its length, rectangular in section at base.

Scabbard of black leather, with ferrule at mouth bearing at back ring for suspension; chape tubular, terminating in button.

26.145.85 L. 39 (42) Wt. 182 (210.5)

Plate XLV Reubell Benefaction

131. POIGNARD French, 1560-1575

Hilt of steel, its surface exhibiting a damascened arabesque in gold of closest and finest pattern. Pommel urn-shaped, faceted, twelve-sided in section, with molded base. Faceted ring guard, grooved on the inner side at junction of écusson and ring. Quillons long, stout, drooping, faceted, terminating in close scrolls, which are slightly bent outward. Grip rectangular in section, tightly bound with silver wire.

Blade heavy, of flattened diamond section, with perforated grooves in ricasso and with median groove doubled.

26.145.87 L. 44 Wt. 450

Provenance: Paris.

Plate XLV Reubell Benefaction

132. POIGNARD Italian, Late XVI Century

Pommel and guard of steel gilded. Pommel ovoid, with ten sides. Ring guard grooved on the inner side at junction of the guard and quillon. Quillons slender, drooping, of diamond section, terminating in bulbs which are slightly twisted backward, enabling the dagger when worn to be fitted comfortably against the small of the back. Grip bound spirally with wire of brass and steel admirably woven.

Blade ground concave, with pronounced median ridge running full length on one side, and nearly to guard on reverse; here the ridge is flattened as thumb rest.

26.145.86 L. 39.5 Wt. 268.5

Plate XLV Reubell Benefaction

133. POIGNARD Swiss (?), 1560

Hilt of steel, originally *doré en plein*, of conventional flower-petal design; this is developed by means of sharp furrows, which radiate more or less longitudinally, the enlarged rounded ends of the petals given relief by means of deep transverse grooves. Pommel pear-shaped with button at apex. Guard with heavy écusson, from which projects a broad ring with floriate ornament at center. Quillons drooping, terminate in bulbs chiseled to correspond with ring guard. Grip oval in section, fusiform, girdled by deep transverse groove just below the middle.

Blade as in No. 120, but with grooves of great depth and perforated almost throughout their length; only in the median groove do isthmuses appear (three in number) to strengthen or consolidate the blade

26.145.90 L. 40 Wt. 498

Comparisons: A sword and dagger with similar type of hilt, but damascened in gold, in Quirin von Leitner's *Die Waffensammlung des Artillerie-Arsenal-Museums in Wien*, 1866-70, pl. IV, no. 1. Also in Boeheim's *Album*, 1894, pl. XXIV, no. 4. A sword with similar hilt in the Musée d'Artillerie, Paris (*Catalogue*, 1927, II, pl. V, no. 2); another in the Wallace Collection. Laking

(IV, p. 299) refers to it as a distinctive Spanish type, and illustrates it in Titian's portrait of Philip II (c. 1550-1551) in the Prado.

Documents: Portrait of a Cavalier, by Nicolas Neufchatel, dating about 1560, in the Gallery at Cassel.

Provenance: Paris (purchased of Boutet).

Plate XLVI Reubell Benefaction

134. POIGNARD French, 1575-1600

Hilt of steel encrusted in silver with foliation, tendril work, and beaded bands in high relief. Pommel pear-shaped, with button at apex. Guard with rectangular écusson from which projects a ring, from which in turn projects a fusiform eminence, like a quillon tip, running parallel to blade. Quillons slightly curved in reverse, with fusiform ends. Grip expanded at center, bound with steel wire and divided into six vertical areas.

Blade as in foregoing, but more specialized; the perforated slots are wider, and are margined by grooves.

26.145.92 L. 40.5 Wt. 366

Provenance: Collections Bachereau and Zschille (R. Forrer, *Die Waffensammlung Zschille*, no. 440, pl. 153).

Plate XLVI Reubell Benefaction

135. POIGNARD Swiss, Dated 1585

Hilt of bronze, heavily gilded. Pommel of two plates with chiseled heads and female figures; button of steel at apex. Guard with rectangular écusson bearing the date 1585 on one side, and a chiseled face at the center on each side, and on forte a ring chiseled with a head at the center and foliation at the sides. Quillons curved in reverse, ornamented with chiseled acanthus leaves and terminating in grotesque faces. Grip expanded at center, with vertical ridges at sides, elaborately chiseled on each side, panel-fashion, with shield, foliation, and female figure wearing girdle of chastity.

Blade with tall rounded median ridge running full length on one side and up to ricasso on the other; on each side two lateral grooves extending about three-quarters of length of blade from base; on one side median ridge is flattened to give support to thumb.

26.145.95 L. 45 Wt. 450

Note: Mr. Reubell indicates that blade does not belong with grip.

Comparisons: A Swiss dagger with similar hilt, retaining chiseled sheath, in the Wallace Collection (Camp, *Catalogue*, no. 150).

Provenance: Heirloom of the Boccard family of Fribourg (Switzerland). Purchased from the dealer Calame in Lausanne.

Plate XLVI Reubell Benefaction

136. POIGNARD

German, 1575-1600

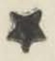
A derivative of type of No. 126. Pommel chestnut-shaped, six-sided, with button at apex. Guard with great écusson of rectangular section cusped at the center. Quillons in baluster fashion, finials six-sided. Grip of wood covered with leather and strengthened with longitudinal metal bands and crown-shaped ferrules.

Blade with brass-inlaid armorer's mark (five-pointed star).

26.145.76 L. 35.5 Wt. 279

Provenance: Nuremberg.

Plate XLIII Reubell Benefaction



137. POIGNARD

Swiss (German ?), 1560

Pommel and quillons of blackened steel, divided into lozenge-shaped projections decorated with incised lines. Pommel globular with button at apex. Guard with rectangular écusson. Quillons drooping and turned outward, terminate in buttons.

Blade of diamond section. Ricasso with flattened sides and beveled edges.

26.145.101 L. 34 Wt. 203.5

Note: This type of dagger is probably ancestral in the series of stylets; though slightly larger, it is similar in blade, blackened steel, proportions and style of pommel and of tips of quillons; it needs but to develop a metal baluster grip and to reduce its quillons to give us a typical early stylet.

Plate XLVII Reubell Benefaction

138. POIGNARD

French (?), 1575-1600

Pommel urn-shaped, terminates in button. Guard with rectangular écusson and small ring. Quillons straight, molded at base and expanded toward end. Grip carved in longitudinal grooves and bound with brass wire.

Blade double-edged; median ridge paralleled on either side by groove closely pierced with a series of dots and dashes.

26.145.107 L. 40 Wt. 165

Provenance: Pontresina (Switzerland).

Plate XLVII Reubell Benefaction

139. SMALL DAGGER (POIGNARD)

French, 1575-1600

Pommel, guard and scabbard mounts of russeted steel, damascened in gold. Pommel urn-shaped with surface grooved longitudinally. Guard with rectangular écusson from which projects a ring. Quillons straight, round in section. Grip of rectangular section, bound with brass wire, tapers toward pommel.

Blade as in No. 176, but with area of perforation confined to a shorter zone, and with simple point.

26.145.106 L. 32 Wt. 106

Note: This is the first dagger bought by Mr. Reubell (Hôtel des Ventes, Paris, 1869).

Plate XLVII Reubell Benefaction

140. POIGNARD Italian, Late XVI Century

Hilt of steel blackened. Pommel ovoid with spindle-shaped disks at base and apex. Quillons straight, expanding toward tips; at base spindle-shaped disks. Écusson rectangular; ring guard with scroll-like ornaments at base. Grip grooved longitudinally and covered with braided brass wire.

Blade as in No. 143.

04.3.149 L. 44 (47) Wt. 275 (329)

Bibliography: De Cosson, *Dino Catalogue*, G. 20, pl. 17.
Dean, *Catalogue*, 1905, p. 169, fig. 87 K.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904

141. POIGNARD Italian, Late XVI Century

Hilt of russet steel gilded. Pommel vase-shaped, with button. Rectangular écusson and ring guard. Quillons drooping, with expanded ends acuminate. Grip bound with copper wire.

Blade moderately heavy, diamond in section.

14.25.1291 L. 35.5 Wt. 211

Riggs Benefaction

142. POIGNARD French, 1600

Grip grooved spirally, bound with twisted brass wire. Pommel truncated cone-shape, with button at apex. Quillons straight, terminating in knobs. Anneau encloses cylindrical plaque pierced and gilded. Base of pommel, button, and quillon knobs retain gilding.

Blade as in No. 143.

14.25.1279 L. 42 Wt. 326

Provenance: Louis Carrand Collection.

Riggs Benefaction

143. POIGNARD Italian, 1575

Hilt richly encrusted with silver in mascarons, leaves, scrolls, and bands of beading. Button of pommel and guard retain some of original gilding. Pommel urn-shaped, octagonal.

Guard with rectangular écusson cusped at the center and with projecting ring. Quillons straight, flattened, enlarging distally. Grip beautifully bound with steel wire in torsade pattern, in which wide sunken bands alternate with corded wire in high relief.

Blade as in No. 176, but with smooth edge and simple point.

26.145.103 L. 39 Wt. 257

Provenance: Paris.

Plate XLVIII Reubell Benefaction

144. POIGNARD Italian (?), 1585

Pommel, guard, and quillons of steel russeted, chiseled with foliation, bordered with pearls and overlaid with silver, retain traces of original gilding. Pommel urn-shaped, with button at apex. Guard as in foregoing, but with quillons widely expanded distally, and terminating acuminate. Grip bound with copper wire and grooved spirally

Blade as in foregoing.

26.145.109 L. 32 Wt. 150

Provenance: Antiquary Victor Bachereau, Paris.

Plate XLVIII Reubell Benefaction

145. POIGNARD Italian (?), Late XVI Century

Hilt ornamented with alternate convex and concave segments separated by grooves, the convex areas being chiseled with foliation encrusted with silver and bordered with silver beaded ornament, the concave areas and grooves enriched by gilding. Pommel ovoid, with button. Guard with rectangular écusson from which projects a ring with oval bulb at center. Quillons straight, decorated with grooved lines and terminating in oval bulbs. Grip in torsade motif, wound with ornamental copper wire.

Blade as in foregoing.

26.145.105 L. 38.5 Wt. 317

Plate XLVIII Reubell Benefaction

146. POIGNARD French, 1580

Hilt of iron, *doré en plein*, sculptured somewhat coarsely with birds and foliation. Pommel sub-ovoidal, with button. Flattened ring guard of large size enclosing pierced, chiseled plate. Quillons large, drooping and out-curved, expand at the ends, terminating in minute bulbs. Grip of wood, bound with braided brass wire and constricted spirally.

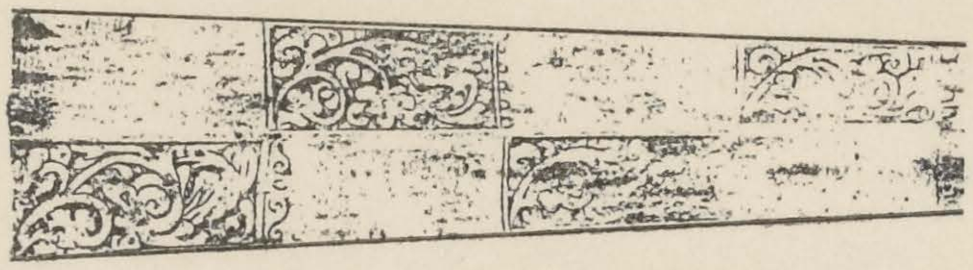
Blade with median ridge, of diamond section, with faces ground slightly concave; the basal half divided into a checker pattern with staggered areas alternately bright and decorated with foliation etched and gilded.

26.145.97 L. 38.5 Wt. 353

Comparisons: Dagger blade in the Zeughaus, Berlin (PC. 8427 AB), ornamented in a checker pattern.

Provenance: Paris.

Plate XLIX — Reubell Benefaction



147. POIGNARD — French, 1550-1575

Hilt and blade originally damascened richly with gold. Pommel sub-ovoidal, with button. Écusson octagonal and ring guard flattened. Quillons decurved, expanded at ends.

Blade wide, flamboyant, with slight median ridge; badly corroded but retaining part of the gold damascening in rosaces and arabesques.

26.145.96 — L. 37.5 Wt. 188

Provenance: Gift of the Baron de Cosson to Mr. Reubell.

Plate XLIX — Reubell Benefaction

148. DAGGER — French, 1550-1575

Hilt of steel, finely sculptured, russeted and gilded. Quillons flattened, deeply drooping. Grip grooved longitudinally, bound with silver wire.

Blade wide, undulated (flamboyant); at base an oval cartouche with a wreath border enclosing ornamental design etched and gilded; above this traces of damascene.

04.3.124 — L. 31.5 Wt. 185.5

Note: This dagger resembles in style several daggers which bear the signature of Pollet or his mark, composed of S *(croisés)*, two of which are in the Musée d'Artillerie. The armor in the Musée de Draguignan bears this same mark repeated on nearly all of its pieces and is probably by the same master.

Bibliography: De Cosson, *Dino Catalogue*, G. 17, pl. 17.
Dean, *Catalogue*, 1905, p. 168, fig. 86 Q.

Provenance: De Dino Collection.

Plate L — Rogers Fund, 1904

149. DAGGER — Spanish, Late XVI Century

Pommel pear-shaped, perforated with "key-holes" and richly damascened. Grip bound with engrailed bands and coiled wire of copper.

Ricasso on one face bears armorer's mark (initials L B and initial M crowned).

04.3.145 — L. 37 Wt. 286.5

Comparisons: A dagger with somewhat similar hilt was in the Friedrich Rudolph von Berthold Collection (Heberle, 1885, no. 496).
Swords with similar pommels are not rare, e. g., Spitzer Collection (Giraud, *La Collection Spitzer*, VI, no. 106, pl. XIV).

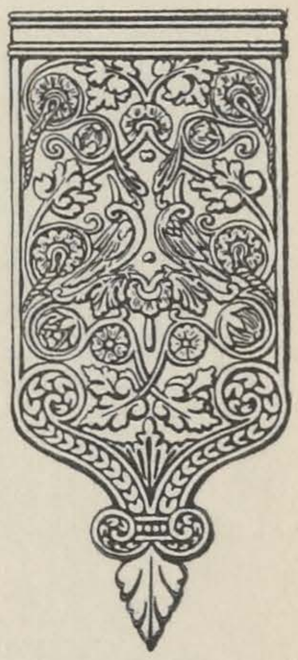
Documents: A similar pommel appears in a Portrait of Gabriel Cambry, by the Master of South Netherlands, in the Royal Museum at Antwerp (No. 545); in a Catalan painting, Resurrection, of the late fifteenth century (Dean Collection). Note also in double-handed swords (Stöcklein, *Münchener Klingenschmiede* in *Zeitsch. hist. Waffenkunde*, 1918-1920, VIII, p. 201, fig. 3). Such a sword in the Dean Collection.

Provenance: Ressman and de Dino Collections (de Cosson, *Dino Catalogue*, G. 23, pl. 17).

Plate L Rogers Fund, 1904

150. DAGGER WITH SHEATH Italian, Second Half of XVI Century

Hilt and scabbard mountings of steel, elaborately chiseled on gilt ground. Blade finely pierced as in No. 143; ricasso flattened on reverse face for thumb.



14.25.1314 L. 42 (44.5) Wt. 317.5 (396)

Bibliography: Ed. de Beaumont, *Gazette des Beaux-Arts*, 1882, 2. s. XXV, pl. opp. p. 470.
Giraud, *La Collection Spitzer*, VI, no. 127, pl. XXVII. The sword *en suite* (no. 126, pl. XXXIII) is also in the Riggs Collection (14.25.1199).
Spitzer Sale, 1895, no. 190.

Provenance: Spitzer Collection.

Plate LI Riggs Benefaction

151. DAGGER AND SHEATH Italian, 1560-1575

Hilt, including grip, and scabbard mountings richly damascened in gold and silver in design of foliate scrolls.

Blade tapering acutely, with median groove on either side running almost full length. Damascening of ricasso and basal part of groove corresponds with hilt.

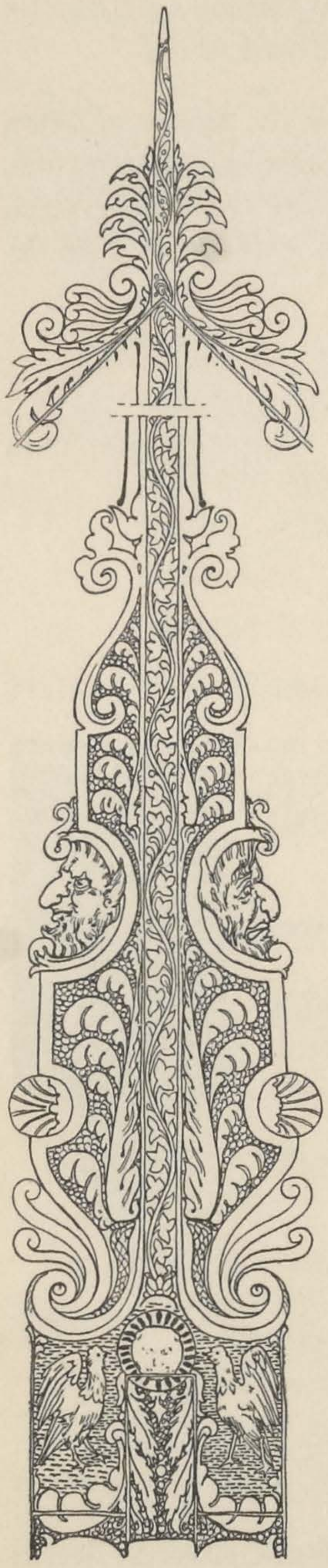
Scabbard of black morocco with compartment for sheath knife.

L. 2743.18 L. 38 (41) Wt. 316.5 (389)

Provenance: Member of Saxe-Weimar family.

Plate LI Lent by Bashford Dean

152. DAGGER AND WHEELLOCK PISTOL COMBINED German (Saxon ?), 1580



Construction of this dagger apparently unique. Entirely of steel gilded, richly etched and sculptured. Guard rectangular in section. Grip, ricasso and blade delicately engraved with foliation and figures.

Blade with tall flattened mid-ridge running full length is bored, forming pistol barrel, which can be unscrewed at ricasso; at base of blade is a tubular flange into which fits the serrated wheel; in front of the latter the priming pan; the lock mechanism which passes through grip and pommel is manipulated by key which is the shaft of the arrow-head point of the blade and is detachable. Sliding pan cover on outer face of ricasso, and the trigger on inner. The pyrites is held between the inner side of guard and a metal plate screwed to the guard. Ring guard pivoted at side of ricasso, so that pyrites may be brought into contact with wheel.

04.3.121 L. 51 Wt. 1449

Bibliography: De Cosson, *Dino Catalogue*, G. 25, pl. 17.
Dean, *Catalogue*, 1905, p. 169, fig. 87 J.

Provenance: Ressman and de Dino Collections.

Plate LII Rogers Fund, 1904

153. DAGGER WITH WHEELLOCK PISTOL Saxon, 1600

Hilt, blade, and lock finely etched with strapwork and arabesques. Pommel six-sided, pyramidal. Quillons with expanded tips. Guard a flattened plate projecting laterally, cusped at center. Grip grooved longitudinally, lacks covering.

Blade double-edged and hollowed to form barrel of pistol; point of blade removable, so that the weapon may be used as a pistol.

14.25.1280 L. 48.5 Wt. 766

Comparisons: The sword *en suite* also in the Riggs Collection, Metropolitan Museum of Art (14.25. 1147). A similar sword in the Musée de l'Armée, Paris (*Catalogue*, 1927, II, pl. XX, J. 360).

Bibliography: J. Skelton, *Meyrick Collection*, pl. CX, no. 14.
J. B. Planché, *A Cyclopaedia of Costume*, 1879, I, pl. 7, no. 9.
Castellani Sale, Drouot, 1879, no. 149.

Provenance: Meyrick and Castellani Collections. From details of ornament we are led to place it in the armory of Christian II.

Plate LII Riggs Benefaction

154. POIGNARD — Italian, End of XVI Century

Hilt of blackened steel. Quillons decurved, rounding outward, so as to accommodate themselves to the inbent back of the wearer. Ring guard. Grip bound with steel wire. Blade deeply grooved, perforated, serrated, with tall median ridge; arrow-head point, diamond in section at apex. Under side of ricasso flattened for the thumb.

Sheath of black leather with mountings corresponding to hilt.

04.3.18 — L. 42.5 (46) Wt. 276 (369)

Bibliography: De Cosson, *Dino Catalogue*, G. 19, pl. 17.
Dean, *Catalogue*, 1905, p. 169, fig. 87 I.

Provenance: Ressman and de Dino Collections.

Plate LIII — Rogers Fund, 1904

155. POIGNARD — French, End of XVI Century

Hilt of steel chiseled with cherubs' heads and lion masks, and overlaid with silver in scallop pattern and in applied chain ornament of silver in the style of Claude Savigny (1578-95), of Tours (Laking, IV, p. 296). Guard with rectangular écusson. Quillons straight. Ring guard with indentation into which an ornament originally fitted. Grip bound with copper wire.

Blade similar to preceding specimen.

14.25.1284 — L. 38.5 Wt. 272

Comparisons: Two swords with hilts ornamented in this same style in the Musée d'Artillerie, Paris (*Catalogue*, 1927, II, pl. XI, J. 135; pl. XV, J. 192 — this last attributed to Henri I^{er} de Bourbon, Duc d'Enghien and Prince de Condé, 1552-1588). In the Berlin Zeughaus is a sword with dagger *en suite*, with chain ornament applied.

Provenance: Londesborough Collection (no. 878 ?).

Plate LIII — Riggs Benefaction

156. POIGNARD — German, 1575

Écusson sub-rectangular. Quillons curved in reverse, flattened. Ring guard encloses perforated disk.

Blade as in No. 145, but with serrated edges.

04.3.114 — L. 42 Wt. 270.5

Bibliography: De Cosson, *Dino Catalogue*, G. 24, pl. 17.
Dean, *Catalogue*, 1905, p. 168, fig. 87 H.

Provenance: De Dino Collection.

Plate LIV — Rogers Fund, 1904

157. POIGNARD German, 1600

Hilt of steel, chiseled in relief with foliation and masks. Guard with anneau and rectangular écusson. Quillons straight, widening toward tips. Grip grooved longitudinally.
Blade as in No. 166, but less heavy.

14.25.1286 L. 38 Wt. 240

Bibliography: Spitzer Sale Catalogue, 1895, no. 263, fig.

Provenance: Spitzer Collection.

Plate LIV Riggs Benefaction

158. POIGNARD German, Early XVII Century

Hilt and scabbard mountings of steel russeted, encrusted with silver in floral design, retaining traces of gilding. Pommel grooved longitudinally. Quillons straight, expanding toward tips. Écusson rectangular. Ring guard. Grip round in section, expanded at center, covered with brass wire rings in groups of five and longitudinal bands of silver wire, forming a checquer pattern.
Blade same type as foregoing.
Scabbard of brown leather.

14.25.1293 L. 41 (44) Wt. 328 (397)

Bibliography: Spitzer Sale, 1895, no. 188, fig.

Provenance: Spitzer Collection.

Plate LIV Riggs Benefaction

159. POIGNARD Italian, Early XVII Century

Hilt of steel, russeted and engraved, with cockle-shell motif sculptured and gilded.
Blade with point in form of arrow-head; median groove with a series of perforations; in ricasso double groove, one shallow, the other deep and perforated, on either side of median groove.

04.3.112 L. 39 Wt. 352

Comparisons: The hilt of a sword in the Dreger Collection has a shell sculptured in relief no less than seventy-six times (*Waffensammlung Dreger*, no. 98, pl. 54).

Bibliography: De Cosson, *Dino Catalogue*, G. 18, pl. 17.
Dean, *Catalogue*, 1905, p. 168, fig. 87 G.

Provenance: Ressman and de Dino Collections.

Plate LV Rogers Fund, 1904

160. POIGNARD French, 1600

Hilt of gilt-bronze with terminal scallop shell ornaments. Grip grooved longitudinally; bound with braided brass wire.

Blade bears on ricasso circular and oval marks with serrated borders.

Scabbard of leather; mountings of steel gilded in scallop motif as on hilt.

14.25.1288 L. 40 (41) Wt. 301.5 (373)

Comparisons: A sword with hilt of scallop shell ornaments was in the Brett Collection (Edwin J. Brett, *Pictorial and descriptive record.....*, 1894, pl. LX, no. 5).

Provenance: Louis Carrand Collection.

Plate LV Riggs Benefaction

161. HEAVY DAGGER German, 1560

Hilt of blackened steel. Pommel fish-tailed in type, with gadrooned ornament. Quillons terminate in stout volutes and bear at écusson similar volutes which replace annular guard. Ricasso faceted.

04.3.125 L. 42.5 Wt. 477.5

Bibliography: De Cosson, *Dino Catalogue*, G. 22, pl. 17.
Dean, *Catalogue*, 1905, p. 169, fig. 87 E.

Provenance: De Beaumont, Ressman and de Dino Collections.

Plate LVI Rogers Fund, 1904

162. DAGGER English, 1620

Pommel and guard ornamented with punched design and with disks of silver inlaid. Pommel globular, faceted, terminates in a button. Guard with short, flattened, expanded quillons.

Blade tapers abruptly to the point which is reinforced; triple groove on either side running from base to point; in ricasso two additional grooves.

14.25.1290 L. 43 Wt. 429.5

Comparisons: A "pillow" sword with hilt similarly ornamented in the Rutherfurd Stuyvesant Collection (Dean, *Stuyvesant Catalogue*, no. 79, fig. pl. XXVIII).

Provenance: Panciatichi Ximenes Collection.

Plate LVI Riggs Benefaction

163. POIGNARD German, 1600

Hilt of blackened steel with elements hexagonal in section. Decoration in hollow grooved sections in sculptured foliation.

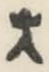
Blade with median groove running almost entire length; three grooves on ricasso; in each of these on "obverse" a copper inlaid armorer's mark.

14.25.1282 L. 46 Wt. 377.5

Note: The blade is associated. The polished hollow ground section runs under the grip

Bibliography: Giraud, *La Collection Spitzer*, VI, p. 43, no. 187.
Spitzer Sale, 1895, no. 266.
Cripps-Day, *Armour Sales*, p. 83, fig. 49.

Provenance: Spitzer Collection.

Plate LVII  Riggs Benefaction

164. POIGNARD Saxon, 1630

Hilt of chiseled steel blackened. Pommel and quillon tips in the form of negro's head with ears pierced for earrings ("St. Mauritius" type, said to have been produced in the Moritzburg, near Dresden). Guard oval, with beaded and corded border, is pierced and chiseled with foliation. Grip with design of chevrons and interlaced strapwork.

Blade having basal half with three grooves, pierced with circular perforations.

04.3.151 L. 42.5 Wt. 370

Comparisons: Similar sword in the Dreger Collection (*Waffensammlung Dreger*, p. 163, no. 79, pl. 41). Other specimens are in the Vienna Historical Museum (Boeheim's *Album*, I, pl. 28, fig. 2) and in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, J. 859).

Bibliography: De Cosson, *Dino Catalogue*, G. 26, pl. 17.
Dean, *Catalogue*, 1905, p. 170, fig. 87 B.

Provenance: Ressman and de Dino Collections.

Plate LVII Rogers Fund, 1904

165. POIGNARD South German, First Half of XVII Century

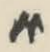
Hilt of steel, blackened. Pommel, quillon tips, and bulbous ornament of ring guard sculptured with rosettes interlaced.

Ricasso with lateral grooves; between them armorer's mark (letter M).

04.3.144 L. 33 Wt. 233

Bibliography: De Cosson, *Dino Catalogue*, G. 21, pl. 17.
Dean, *Catalogue*, 1905, p. 168.

Provenance: Ressman and de Dino Collections.

Plate LVII  Rogers Fund, 1904

166. POIGNARD French, End of XVI Century

Hilt of blackened steel enriched as in No. 133, in simpler manner. Quillons straighter and shorter.

Blade similar but with smaller perforations still retained in grooves; from this arrangement the details of No. 133 are apparently derived.

26.145.91 L. 38.5 Wt. 425.5

Plate LVIII Reubell Benefaction

167. POIGNARD Swiss (?), End of XVI Century

Hilt of steel, massive, russeted, retaining traces of original gilding. Pommel urn-shaped, with button at apex and ring at base. Guard with heavy écusson and large broad ring. Quillons drooping, slightly turned outward, expand toward ends and terminate in small button. Grip as in No. 168, but with ferrules ornamented with acanthus leaves at apex and base.

Blade as in No. 133.

26.145.89 L. 37 Wt. 414

Provenance: Duke of Osuna Collection.

Plate LVIII Reubell Benefaction

168. POIGNARD German, End of XVI Century

Pommel conical, squat, with button at apex. Ring guard backed by cusped écusson. Quillons short, drooping, terminating in bulbs *en suite* with pommel. Grip of wood, oval in section, tapering toward pommel, with vertical grooves into which fit metal strips holding the leather binding; at apex and base a steel crown-shaped ferrule.

Blade similar to No. 133, but with grooves unperforated, and with blade expanding beyond ricasso.

26.145.88 L. 38.5 Wt. 471

Plate LVIII Reubell Benefaction

169. POIGNARD French (?), Late XVI Century

Hilt of gilded steel, ornamented with deep grooves arranged as roping. Pommel sub-ovoidal, with button. Guard with rectangular écusson; ring guard enclosing a pierced shell. Quillons drooping, turned slightly outward, terminate in disks ornamented with rosaces. Grip spirally bound with steel wire in alternate chain and corded pattern, with wire-bound ferrule at apex and base.

Blade with median ridge running entire length on one side and up to ricasso on the other; faces of blade ground slightly concave; ricasso with flattened sides, ornamented with six grooves on one face and four on the other; the median rigde flattened for the thumb.

26.145.99 L. 48.5 Wt. 469.5

Plate LIX Reubell Benefaction

170. POIGNARD French, Late XVI Century

Hilt and mountings of sheath enriched with gilding and with a design of close-file roping. Pommel ovoid, terminating in a faceted button. Ring guard with long drooping quillons terminating in bulbs. Grip bound alternately with silver strips and braided wire and grooved spirally.

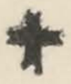
Blade with median ridge running to ricasso; here on each side an armorer's mark (Maltese cross). Scabbard covered with black velvet, includes sheath for dagger blade and for knife; rectangular ferrule for dagger blade, semi-circular ferrule for knife; at the back is secured a ring for suspension; tubular chape terminates in globular bulb. Blade and hilt forged in one piece.

26.145.98 L. 46 (48) Wt. 445 (568)

Comparisons: Similar marks appear on swords in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, p. 55, J. 133) and the Berlin Zeughaus (Demmin, p. 1017).

Provenance: Paris.

Plate LIX



Reubell Benefaction

171. POIGNARD German, 1575-1600

Pommel urn-shaped, ringed at base, with chiseled acanthus leaves on top, arising from button. Guard with rectangular écusson from which projects a large ring. Quillons of rounded section turned in reverse, terminating in bulbs chiseled with acanthus leaves and terminal disks. Grip wire-bound with brass and steel.

Blade similar to No. 173, but with lateral shallow grooves added, and with edges flamboyant.

26.145.94 L. 40.5 Wt. 424

Comparisons: Sword with hilt similarly ornamented in the Rochebrune Collection (*Catalogue*, pl. 25).

Provenance: Baron de Cosson Collection.

Plate LX Reubell Benefaction

172. POIGNARD French (?), 1600

Pommel and guard of steel, sculptured with beaded ornament and rosaces. Pommel globular, with button at apex. Guard with rectangular écusson, from which projects a ring guard with a ball in the center sculptured with rosaces, and enclosing a pierced shell. Quillons with similar ball-shaped ornaments at tips. Grip wire-bound, tapers toward pommel. Blade as in No. 126, but with unusual ricasso; this is scored with file lines and pierced with two rectangular panels, each filled in with baluster ornament — probably the latest phase of the condition noted in the ricasso of Nos. 133, 134 and 167.

26.145.100 L. 34.5 Wt. 337

Plate LX Reubell Benefaction

173. POIGNARD North Italian (Veronese ?), Late XVI Century

Hilt of steel. Pommel molded at base, terminating at apex in two crescentic antenniform prongs, secured to tang near molded button. Guard with écusson of quadrangular section and ring. Quillons large, turned in reverse, terminating in prongs as in pommel.

Blade ancestral form of No. 133; in the deep grooves the perforations are large, but have not yet broken into large fissures.

26.145.93 L. 40.5 Wt. 283

Comparisons: A sword with similar antenniform pommel was in the Whawell Collection (Sotheby's, 1927, no. 327, fig.).

Provenance: St. Moritz.

Plate LX Reubell Benefaction

174. POIGNARD Italian (French ?), Late XVI Century

Pommel and guard of steel, with russet surface, retaining much original gilding. Pommel ovoid, with molded base, terminating in flattened button; oval écusson with ring guard. Quillons flattened, bent outward and expanded toward tips. Grip of wood carved spirally, bound with brass wire.

Blade as in No. 176, but with smooth edge and without high median ridge; in its place a deep groove with perforations.

26.145.108 L. 40 Wt. 279

Provenance: Paris.

Plate LXI Reubell Benefaction

175. POIGNARD French (?), 1600

Pommel and guard of russet steel chiseled with circular and lozenge-shaped divisions bordered with ornament beaded in silver. Pommel depressed transversely, bears portrait bust and foliation overlaid with silver. Guard with rectangular écusson from which projects a ring with two globose bulbs at the center. Quillons straight, terminating in globular tips.

Blade as in No. 136, but with shallow median groove on ricasso; it is ornamented in pattern checquey, alternately blued areas and areas damascened in gold in pilaster ornament.

26.145.104 L. 32 Wt. 239.5

Plate LXI Reubell Benefaction

176. POIGNARD French, Late XVI Century

Pommel, guard, and quillons of steel russeted, enriched with scrolls in gold damascening (partly effaced) over a cross-hatched base. Pommel urn-shaped, decagonal in section, with button at apex. Guard with rectangular écusson from which projects a faceted ring. Quillons straight, hexagonal, expanding toward ends. Grip encased in basketwork formed by transverse silver bands of fine wire and longitudinal ribbons of gilded silver, encircled at apex, center, and base by silver-gilt grooved bands.

Blade with edges finely serrated running from ricasso to reinforced arrow-shaped point, its high, beveled median ridge grooved and pierced transversely; on either side of it two longitudinal grooves closely pierced with dots and dashes; the median ridge flattened in ricasso region for support of the thumb.

26.145.102 L. 39.5 Wt. 259

Note: The perforations were intended not to harbor poison, but to insure elasticity to the blade, preventing it from snapping during vigorous parries; the serrations were arranged not for producing an unpleasant wound, butfor securing attachment to an adversary's blade.

Provenance: Paris.

Plate LXI Reubell Benefaction

177. POIGNARD German, Late XVI Century

Pommel pear-shaped, faceted, with button at apex. Guard straight, faceted, expanded and grooved vertically at the center. Grip of wood, covered with shagreen, held in place by inset longitudinal steel bands and crown-shaped ferrules, the metal mountings retaining much of their original silver overlay.

Blade wide, with median ridge on each side.

26.145.69 L. 46 Wt. 440

Reubell Benefaction

178. POIGNARD French (?), 1580

Pommel and guard of steel, silvered. Pommel globular, with button terminal. Guard with urn-shaped écusson, terminates in two flattened bulbs. Grip of six longitudinal bands of wood with alternate strips of ridged silver; of these bands four are inlaid with silver trefoils, disks and rings.

Blade double-edged for four-fifths of its length; on each side for a similar distance a wide, deep median groove, perforated with a line of dots and dashes; ricasso with flattened edges, bordered by groove.

26.145.84 L. 39 Wt. 258

Reubell Benefaction

179. POIGNARD French, End of XVI Century

Pommel and guard of steel, parcel-gilt; the former globose, deeply chiseled with chimerical figures and grotesque faces — to a degree suggesting Aztec ornament. Guard *en suite,* with rectangular écusson and with somewhat ovate quillons whose greater end, distal, bears acuminate button. Grip encased in silver showing checquey pattern formed by ribbons of silver interwoven basket-fashion, with bands of silver wire, the whole sheathing pressed into a torsade pattern by slender silver wire.

Blade with deep median groove extending from tip to guard; in ricasso deep lateral grooves also present.

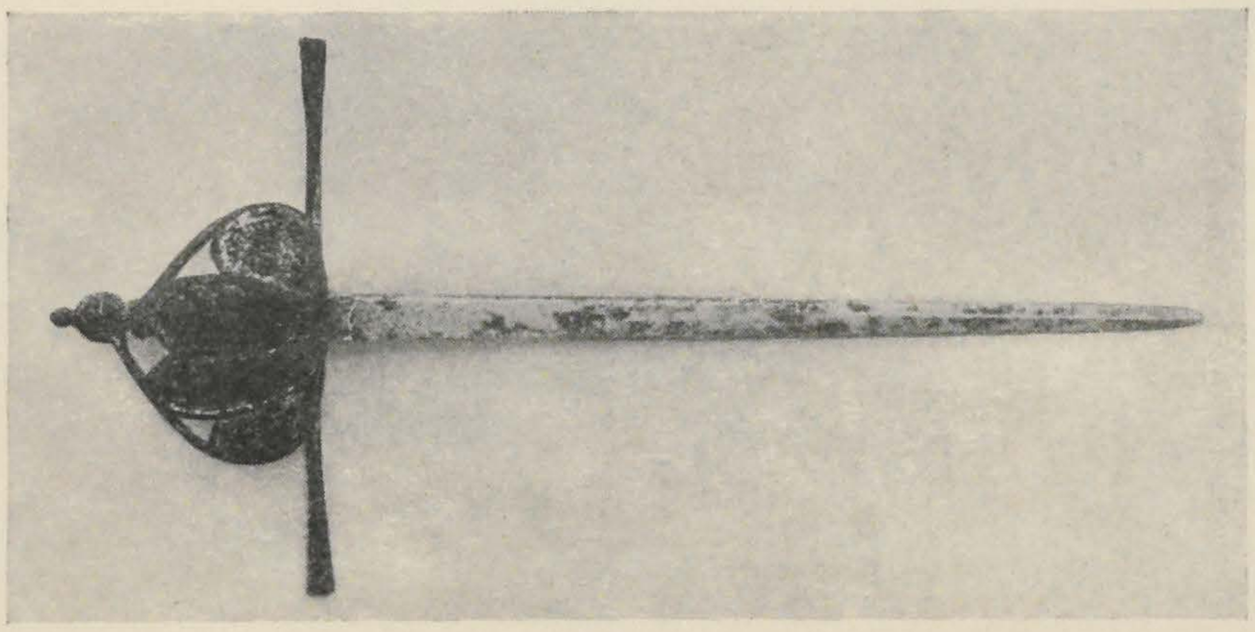
26.145.67 L. 39 Wt. 272

Provenance: Paris.

Plate XLII Reubell Benefaction

180. DAGGER FOR LEFT HAND Spanish (or Italian), 1600

Early or ancestral form of typical *main gauche*. Hilt of steel, russeted and gilded. Pommel globose, chiseled in relief with four grotesque heads; button at apex. Quillons straight, terminate in sculptured dragons' heads, with curved branch at back and shell guard in front, divided into four areas pierced and chiseled with masks and foliation; borders of guard merge into a sculptured animal head which touches pommel. Grip grooved spirally and wire-bound.



Blade double-edged for two-fifths of length near point, the remainder of back-edge being beveled.

04.3.119 L. 50 Wt. 480

Bibliography: De Cosson, *Dino Catalogue*, G. 37.
Dean, *Catalogue*, 1905, p. 158.

Provenance: De Dino Collection.

Rogers Fund, 1904

181. DAGGER FOR LEFT HAND Spanish, 1620

Pommel a flattened disk, pierced with foliation and chiseled. Guard a concave oval plate, pierced and chiseled in design of flowers and birds, bordered by two branches, the inner one divided in two; these, together with a branch forged with guard, merge into a stem which terminating in chiseled button touches the side of pommel. Tips of quillons terminate in knobs corresponding with pommel. Grip carved with four longitudinal grooves, bound with steel wire, steel strips filling in the grooves.

Blade notably slender, quadrangular, its broad ricasso with beveled edges below which are two rings each bearing cylindrical prong on inner side; on reverse side ricasso bears depression for ball of thumb.

Scabbard of leather, gauffred.

04.3.53 L. 60 Wt. 449

Bibliography: De Cosson, *Dino Catalogue*, G. 36.
Dean, *Catalogue*, 1905, p. 160.
Laking, V, p. 105, fig. 1527 B.

Provenance: De Dino Collection.

Plate LXII Rogers Fund, 1904

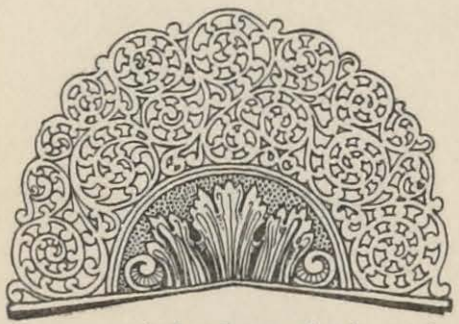
TYPICAL LEFT-HAND DAGGERS

The following nine daggers for left hand *(mains gauches)* are similar in construction .

1. Guards are triangular, with recurved edges, and are riveted or welded to quillons.
2. Quillons are long, slender, cylindrical, terminating in knobs.
3. Ricasso is wide, rectangular, with beveled edges, and with large perforation or perforations on each side, complete or notched with prongs for sword catching. It bears on one side depression fitting ball of thumb.
4. Blade in apical section is double-edged and quadrangular; in basal section triangular with back notched and beveled for sword catching.
5. Pommels are spherical, globular, sub-spherical, or discoidal (transverse), with button at apex.

182. DAGGER FOR LEFT HAND Spanish, 1625-1650

Quillons sculptured with leaves. Guard with recurved edges, everywhere finely pierced, filed and chiseled with scroll design; at base in grooved semi-circle a man's head chiseled; on inner side of guard semi-circular plaque decorated *en suite;* inner border of guard ornamented with row of concave sections separated by file lines. Guard screwed to quillons. Grip and pommel associated. Blade in apical half double-edged, diamond in section, adjacent part pentangular in section with notched back-edge; ricasso flattened, with beveled edges, bears depression for thumb; at base two oval perforations with prong on inner side for sword catching; between these on one face is maker's mark (cross).



04.3.17 L. 54.5 Wt. 669

Bibliography: De Cosson, *Dino Catalogue*, G. 38.

Provenance: De Dino Collection.

Plate LXII Rogers Fund, 1904

183. DAGGER FOR LEFT HAND Spanish, Mid-XVII Century

Plaque, pierced and chiseled with foliation having background of velvet, is riveted to interior of guard.

14.25.1303 L. 54.5 Wt. 560

Provenance: Panciatichi Ximenes Collection.

Riggs Benefaction

184. DAGGER FOR LEFT HAND Spanish, Mid-XVII Century

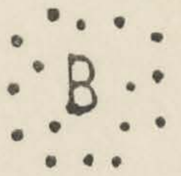
Fan plate riveted to interior of guard is pierced and chiseled.

Armorer's mark (letter B) below thumb notch on ricasso.

14.25.1306 L. 56 Wt. 581

Provenance: Panciatichi Ximenes Collection.

Riggs Benefaction



185. DAGGER FOR LEFT HAND Spanish, Mid-XVII Century

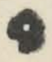
Semi-circular plate with serrated edge riveted to interior of guard.

Armorer's mark on each side of ricasso between two crescentic perforations.

14.25.1304 L. 56.5 Wt. 587

Provenance: Panciatichi Ximenes Collection.

Riggs Benefaction



186. DAGGER FOR LEFT HAND Italian, Mid-XVII Century

Grip bound with braided and chain-patterned steel wire strengthened by longitudinal steel strips joining apical and basal ferrules.

96.5.75 L. 53.5 Wt. 733

Provenance: John Stoneacre Ellis Collection.

Given in Mr. Ellis's memory by Augustus Van Horne Ellis

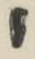
187. DAGGER FOR LEFT HAND Spanish, 1650-1700

Guard engraved with foliation; to interior of guard is screwed triangular plaque pierced and chiseled with double-headed eagle and foliation.

Armorer's mark below thumb notch on ricasso.

14.25.1305 L. 53.5 Wt. 754.5

Riggs Benefaction



188. DAGGER FOR LEFT HAND

Spanish, 1650-1700

Guard ornamented on each face with a plaque pierced and chiseled, that on the front presenting a double-headed eagle crowned with foliate scrolls and supported by eagle on either side at base; plaque on inner side pierced and chiseled with foliate scrolls; upper end of guard fits into a nick in pommel; guard welded to quillons. Grip bound with wire alternately brass and steel.

Blade shorter than in typical specimens, and enriched; includes more elaborate provision for sword catching.

04.3.166 L. 42 Wt. 548

Bibliography: De Cosson, *Dino Catalogue*, G. 39.
Dean, *Catalogue*, 1905, p. 160.

Provenance: De Dino Collection.

Plate LXII Rogers Fund, 1904

189. DAGGER FOR LEFT HAND

Neapolitan, Late XVII Century

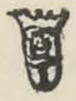
Guard pierced and chiseled with foliate scrolls, shield-shaped ornaments, and scallop shell of St. James in central medallion. Grip modern.

Blade similar to No. 182 but more elaborately developed; thus in ricasso perforations follow the lateral edges and are present in its anterior zone, which is decadent in form. Armorer's mark on ricasso.

04.3.167 L. 60 Wt. 533

Bibliography: De Cosson, *Dino Catalogue*, G. 40.
Dean, *Catalogue*, 1905, p. 159.

Provenance: De Dino Collection.



Rogers Fund, 1904

190. DAGGER FOR LEFT HAND

Italian, XVII Century

Hilt, including grip, sculptured in bold relief with foliation and monsters; pommel globular surmounted by molded finial; guard triangular, welded to the slender quillons, filed *en torsade.*

Blade of perforated type with reinforced point.

14.25.1313 L. 46 Wt. 666.5

Note: Composed specimen: guard is taken from *main gauche* of late date, 1650-1700; blade from poignard of late sixteenth or early seventeenth century. The rapier *en suite* is in The Metropolitan Museum of Art (14.25.1188).

Provenance: Panciatichi Ximenes Collection

Riggs Benefaction

STYLETS

STYLETS

The stylet or stiletto is the smallest of daggers, easily concealed, lightest in weight, its blade strong, quadrangular or triangular in section; it provided the officer (or soldier) of the period (seventeenth to eighteenth century) a formidable weapon at minimum cost of space or effort. Many of these small daggers are admirably executed with steel grip and ricasso with baluster ornament, designed by North Italian swordsmiths.

The scabbard of stilettos follows very closely the contour of the blade, enabling it to be protected adequately without increasing notably its size. Its mounts, corresponding, fit the scabbard neatly. An excellent series of stylets is figured in Skelton's *Meyrick Collection* (pl. CXII), and also in the catalogue of the Christian Hammer Collection (Stockholm, 1892, pl. opp. p. 56).

Documents. From their small size stylets are not apt to be pictured in contemporary documents. The earliest record appears to be in Tortorel and Perrissin's *Les grandes scènes historiques du XVI*^{e} *siècle (ed. Franklin, Paris, 1886)—La prise de Valence en Dauphiné, 1562.*

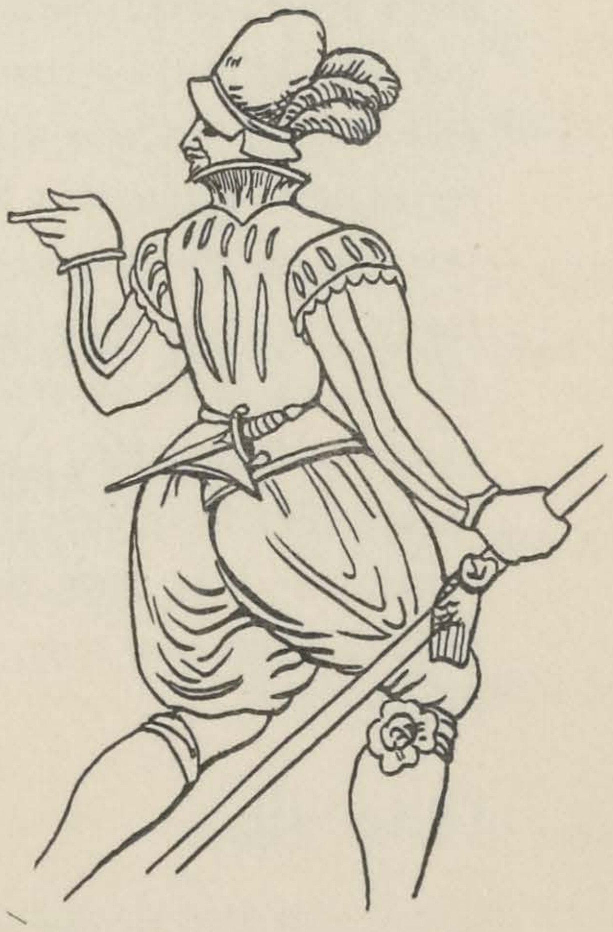


FIG. 49
WEARING OF THE STYLET IN 1562
FROM TORTOREL AND PERRISSIN'S
"LES GRANDES SCÈNES HISTORIQUES"

Wearing. A stylet is here shown (fig. 49) attached at the back of the belt, handle toward the right, the guard parallel and close to the backbone of the wearer.

Stylets may be grouped under (a) forms closely related to poignards (parrying daggers) (Nos. 191-204); (b) typical forms (Nos. 205-226); (c) stylets as combination arms (No. 227; refer also to Nos. 214, 236-238); (d) stylets with ornate grips of irregular form (Nos. 228-235); (e) stylets of artillerists (Nos. 236-238; refer also to No. 214).

STYLET-PARRYING DAGGERS

The following fourteen numbers represent early types of stylets, which in fact, were it not for their small size and slender blades, might justly be included with parrying daggers.

191. STYLET (OR SMALL DAGGER) French, 1550-1600

Pommel and guard of steel gilded. Pommel globular, with molded base, decorated with circular ridges and scale ornament. Guard with oval écusson and anneau. Quillons flattened, curved outward, terminating in scroll, their upper border roughened with ornamental scales. Grip bound with silver wire.

Blade double-edged, with beveled median ridge for three-quarters of its length on one side, and running to the ricasso on the other; on either side of median ridge are a shallow and a deep groove. Ricasso with flattened edges, and under face flattened for the thumb, bears rectangular perforation bordering each edge. The treatment of the ricasso suggests that this blade is the "descendant" of a form which had numerous perforations in its grooves (as in No. 192); those in the ricasso have now coalesced, those in the anterior grooves have failed to be expressed; it is inconceivable that the long slot-like perforations of the present ricasso, which have a definite value in adding to the elasticity of the blade in use, should thus have appeared fully developed. Also the treatment of the lateral grooves denotes a stage when the perforated grooves of the blade are becoming restricted to a definite transverse zone, the present grooves fading away at the boundaries prescribed.

26.145.117 L. 26.5 Wt. 80

Plate LXIII Reubell Benefaction

192. STYLET (OR SMALL PARRYING DAGGER) French, 1550-1600

Pommel and guard of steel gilded. Pommel globular, terminates in button. Guard with rectangular écusson and anneau. Quillons straight, round in section. Grip bound with steel wire.

Blade finely pierced, with flamboyant edges and a high beveled median ridge running full length on one side, and up to ricasso on the other. Ricasso with flattened sides, and median ridge blunted for the thumb.

26.145.116 L. 25 Wt. 72.5

Provenance: Purchased in Paris

Plate LXIII Reubell Benefaction

193. DAGGER FOR LEFT HAND

Italian, 1550-1600

Pommel, quillons and guard of steel russeted. Pommel oval, with deep longitudinal grooves. Ring guard with short straight quillons, round in section. Grip bound with steel wire, blackened.

26.145.115 — L. 33.5 Wt. 96

Reubell Benefaction

194. STYLET

Italian, 1575

Pommel, guard, and ricasso enriched with arabesque traceries in silver damascene. Pommel urn-shaped, with molded base and button at apex. Guard of band design with rectangular écusson and oval anneau. Quillons decurved, with expanded tips. Grip round in section, bound with brass wire.

Blade slender, short, of diamond section.

26.145.112 — L. 26.5 Wt. 80

Plate LXIII — Reubell Benefaction

195. STYLET

French-Swiss (?), 1575

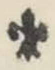
Pommel urn-shaped with cannelated surface. Quillons faceted, turned slightly upward and expanding.

Ricasso bears armorer's mark (fleur-de-lis) on two of its faces.

26.145.114 — L. 30 Wt. 68

Provenance: Purchased in Switzerland (Samaden ?).

Reubell Benefaction



196. STYLET

French (Swiss ?), 1575

Hilt, including ricasso, of russet steel damascened in gold in delicate arabesque pattern upon cross-hatched field. Pommel urn-shaped, decorated with wide vertical grooves, molded at base and terminating in button. Guard with rectangular écusson and anneau. Quillons straight, faceted, expanded toward tips. Grip tapering toward pommel, faceted.

Blade short, of diamond section, tapers to slender point.

26.145.113 — L. 29 Wt. 77

Provenance: Purchased in Switzerland (Samaden ?)

Plate LXIII — Reubell Benefaction

197. STYLET

Italian, 1590

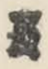
Pommel globular, encircled by three ridges. Guard with écusson engraved with acanthus leaves. Quillons straight, ornamented with numerous filed transverse moldings. Grip sheathed in silver with grooved longitudinal bands, alternating with bands chased with vertical and horizontal lines.

Blade of diamond section; ricasso bears armorer's mark on two of its faces.

Sheath of black leather; ferrule and chape with eminences as fleurs-de-lis.

26.145.122 L. 33 (34.5) Wt. 107 (134.5)

Provenance: Lucerne.



Reubell Benefaction

198. STYLET (OR PARRYING DAGGER) Italian, 1600

Pommel, guard and quillons ornamented with curved lines chiseled and inlaid with silver. Rectangular écusson and straight flattened quillons. Anneau present. Grip of wood, grooved longitudinally and covered with twisted brass wire.

Blade diamond in section, double-grooved for two-thirds of length.

04.3.147 L. 28.5 (30.5) Wt. 84.5 (100)

Bibliography: De Cosson, *Dino Catalogue*, G. 33, pl. 17.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904

199. STYLET French, 1600

Hilt of steel, blackened. Pommel globose with button. Quillons straight, expanding toward tips. Small ring guard. Grip of wood bound with alternate bands of copper and twisted steel wire.

Blade as in No. 196.

Scabbard of black leather with roughly finished mountings; chape of exaggerated length reaching above the center.

14.25.1300 L. 30 (32) Wt. 72.5 (99)

Bibliography: Viollet-le-Duc, *Dictionnaire*, VI, pp. 204-205.

Provenance: Wagner Collection and Hôtel des Ventes, Paris.

Riggs Benefaction

200. STYLET German, 1600

Pommel globular, with short transverse moldings filed at base and apex. Quillons straight, corresponding in ornament with pommel. Grip sheathed in silver, chased in vertical and horizontal lines.

Blade of diamond section; ricasso octagonal.

26.145.121 L. 34.5 Wt. 117

Reubell Benefaction

201. STYLET

North Italian, 1600-1625

Hilt finely chiseled and charmingly designed. Pommel oval, with scalloped border and button at apex; guard circular with concave steel plate which retains its bluing near the hand. Grip tubular, expanding toward pommel, elaborately chiseled with acanthus leaves and foliation ajouré; within grip is a tube of blued steel which serves as a colored background for the chiseling.

Blade triangular in section.

26.145.110 L. 21 Wt. 68

Reubell Benefaction

202. STYLET

Late XVII Century

Hilt mounted with brass. Pommel and quillon tips acorn-shaped. Grip of wood, divided into longitudinal segments by strips of brass.

Sheath of steel.

26.145.147 L. 28 Wt. 88

Reubell Benefaction

203. STYLET

Italian, 1590

Hilt enriched with a design of acanthus leaves, russeted. Grip sheathed with silver arranged in longitudinal bands alternately raised and depressed, the raised bands decorated with chased acanthus chevrons. Pommel vase-shaped, with numerous turned moldings. Guard with rectangular écusson. Quillons like pommel, elongated.

Blade triangular in section.

26.145.120 L. 37 Wt. 113

Plate XLVII Reubell Benefaction

204. STYLET

German (?), 1600

Hilt russeted. Grip similar to foregoing, but decorated with an embossed design of delicate tendrils.

Blade triangular in section, bears armorer's mark on heavy four-sided ricasso.

26.145.119 L. 32.5 Wt. 121

Plate XLVII Reubell Benefaction

TYPICAL STYLETS

Length usually under 30 cm. Hilt of steel, blackened or russeted; ornamentation, ricasso included, in turned or baluster pattern, with or without sculptured ornamentation; quillons corresponding with grip, terminating as in pommel. Blade almost square in section, sometimes triangular, suited to piercing mail or padded pourpoints.

The following twenty-two numbers are of this category.

205. STYLET Italian (Spanish ?), 1590-1600

Hilt unusually slender. Pommel oval, shaped like a pineapple. Quillons with reduced tips, one curving forward, one backward.

Blade bears armorer's mark on two faces.

26.145.118 L. 29 Wt. 105

Comparisons: A similar mark appears on a dagger disposed of at the American Art Galleries, New York (Sale Catalogue, November 23, 1923, no. 44).

Provenance: From the Engadine, Switzerland (Samaden or Pontresina).

Plate LXVI Reubell Benefaction

206. STYLET Italian, 1600-1625

Similar to No. 211. Pommel and quillon tips as stout, stalked rosettes filed in torsade lobes. Grip built up of numerous narrow segments — torsade, discoidal, pineapple.

26.145.133 L. 29 Wt. 111

Plate LXIV Reubell Benefaction

207. STYLET Spanish (?), XVII Century

Hilt blackened, relieved with gilding, sculptured baluster-fashion in spool-shaped ornaments whose transverse lines dotted in relief suggest the thread; four large "reels" or "spools" make up the pommel and the main zone of grip; two smaller ones form the right and left lobes of the quillons.

26.145.129 L. 30.5 Wt. 170.5

Plate LXIV Reubell Benefaction

208. LARGE STYLET Italian (Spanish ?), 1650

Grip, sculptured in decadent acanthus ornament, divided into lower and upper halves, separated by a drum-shaped ornament built up of disks. Pommel and quillon tips formed

similarly, melon-shaped, chiseled with foliation. Guard with écusson as rosette.
26.145.124 L. 35 Wt. 150
Plate LXIV Reubell Benefaction

209. STYLET German, XVII Century

Pommel and quillon tips mushroom-shaped, with top sculptured radially. Grip ridged longitudinally and encircled at center with crown of acanthus leaves.
26.145.130 L. 28 Wt. 120
Plate LXIV Reubell Benefaction

210. STYLET Italian, XVII Century

Similar in form to No. 207, of which it may, ornamentally speaking, have been the progenitor; its baluster-rail motif is cut into transverse segments, whose borders are decorated with narrow roping or beading. These segments when exaggerated may well have become the spools of the former model.
26.145.134 L. 29 Wt. 134.5
Plate LXIV Reubell Benefaction

211. STYLET Italian, XVII Century

Pommel and quillon tips discoidal, engraved with rosaces. Grip broken elaborately into discoidal and vase-shaped areas, the latter sculptured in a design of acanthus leaves.
Ricasso rectangular, with sharp ridges on each edge.
26.145.131 L. 29 Wt. 121.5
Plate LXV Reubell Benefaction

212. STYLET Italian, 1650

Pommel and quillon tips hemispherical, chiseled with foliation and pierced. Grip of baluster form sculptured, divided into lower and upper halves, separated by discoidal ornament; above and below filed in close coils.
26.145.125 L. 31 Wt. 149
Plate LXV Reubell Benefaction

213. STYLET North Italian, 1650

Similar to foregoing, but with grip in simple bold torsade, sculptured with scrolls in low relief. Blade with rows of grooves simulating blood drops; ricasso with armorer's mark.
26.145.126 L. 29.5 Wt. 143
Plate LXV Reubell Benefaction

⁂

214. STYLET — Italian, End of XVI Century

Designed to be used as compass of artillerist or engineer. Similar to No. 238, but lighter, with slender steel grip, which with écusson is delicately chased with tendrils and foliation.

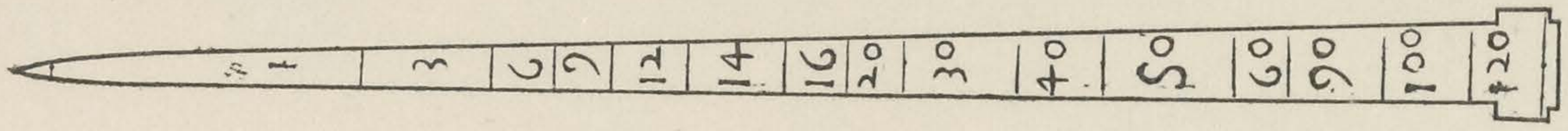
26.145.128 — L. 31 Wt. 213

Comparisons: Cf. Demmin, *Zweiter Ergänzungsband der Kriegswaffen*, p. 159.

Bibliography: R. Forrer, *Die Waffensammlung Zschille*, no. 433, pl. 152.

Provenance: Zschille Collection.

Plate LXV — Reubell Benefaction

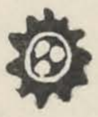


215. STYLET — Italian, 1650

Similar to No. 211, but with grip in bold torsade.
Ricasso bears armorer's mark.

26.145.132 — L. 33 Wt. 120.5

Plate LXV — Reubell Benefaction

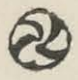


216. STYLET — Brescian, XVII Century

Hilt with ovoid pommel and quillon tips. Grip richly sculptured in rinceaux with figure and animal motifs.
Blade bears armorer's mark.
Scabbard of black leather; ferrule and chape sculptured as on hilt.

26.145.137 — L. 27.5 Wt. 107 (133.5)

Plate LXVI — Reubell Benefaction



217. STYLET — Brescian, First Half of XVII Century

Similar to foregoing, but with pommel and quillon tips globular.

26.145.138 — L. 29 Wt. 113.5

Plate LXVII — Reubell Benefaction

218. STYLET — Italian, 1650

Hilt with ovoid pommel and quillon tips, as in No. 216. Grip richly sculptured with a dolphin, goose, and foliation.
Ricasso with armorer's mark.

26.145.136 — L. 26.5 Wt. 118

Plate LXVII — Reubell Benefaction

219. STYLET German, XVII Century

Grip, pommel, and quillon tips composed of spirally out-rounded bands, whose coils are separated by fillet and bordered with dots. Ricasso bears armorer's mark.

26.145.123 L. 30.5 Wt. 119.5

Plate LXVIII L Reubell Benefaction

220. STYLET Italian, XVII Century

Similar to No. 222, but slightly more ornate. Hilt of polished steel.
Ricasso bears armorer's mark.

26.145.150 L. 26 Wt. 81.5

Comparisons: A similar specimen is in the Wallace Collection (no. 1148), and another was in the collection of Max Kuppelmayr (Sale Catalogue, 1895, no. 333, pl. XXV).

Plate LXIII Reubell Benefaction

221. STYLET Italian, XVII Century

Pommel and quillon tips ovoid, sculptured in spiral. Guard with rectangular écusson.
Grip divided into lower and upper halves, separated by a sculptured spiral ornament.
Blade triangular in section. Ricasso filed in spiral.

26.145.135 L. 16.5 Wt. 41

Plate LXIII Reubell Benefaction

222. STYLET Italian, XVII Century

Similar to foregoing, but without ornamentation in spiral.

26.145.149 L. 20.5 Wt. 73.5

Plate LXIII Reubell Benefaction

223. STYLET Italian, XVII Century

Hilt suggests No. 210, but is less important. Blade and probably guard are substitutions.

14.25.1302 L. 22 Wt. 76

Provenance: Soltykoff Collection.

Riggs Benefaction

224. STYLET Brescian, XVII Century

Similar to No. 213, but less ornate. The surface has been cleaned with acid.

14.25.1301 L. 28.5 (29) Wt. 121.5 (132)

Provenance: Collection of Viscount de Courval.

Riggs Benefaction

225. STYLET Brescian, XVII Century

Similar to No. 217.

Blade associated; the tang is threaded and screws into the guard. Blade with two grooves of unequal width on each side is not of stiletto type.

14.25.1296 L. 36 Wt. 154

Provenance: Panciatichi Ximenes Collection.

Riggs Benefaction

226. STYLET Italian, XVII Century

Similar to No. 219, but simpler.

Ricasso bears armorer's mark.

04.3.116 L. 20.5 Wt. 49

Comparisons: A similar specimen was in the Max Kuppelmayr Collection (Sale Catalogue, 1895, no. 331, pl. XXV).

Bibliography: De Cosson, *Dino Catalogue*, G. 35, pl. 17.
Dean, *Catalogue*, 1905, p. 170, fig. 87 C.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904

STYLET AS COMBINATION ARM — INCLUDING DAGGER, PRIMER AND KEY

In combination with measuring instruments of engineers, see Nos. 214 and 236-238.

227. STYLET WITH PRIMER AND KEY Italian (Brescian), 1620

Hilt of steel, richly sculptured, its grip enclosing powder for priming. Tips of the quillons formed as key for winding lock of pistol or harquebus.

04.3.118 L. 31 Wt. 112

Bibliography: De Cosson, *Dino Catalogue*, G. 34, pl. 17.
Dean, *Catalogue*, 1905, p. 169, fig. 87 A.

Provenance: Ressman and de Dino Collections.

Plate L Rogers Fund, 1904

STYLETS WITH GRIPS OF IRREGULAR FORM

The following eight specimens are all richly ornamented.

228. STYLET Brescian, 1600

Hilt of sculptured steel, formed of two apes, the upper balanced on the head of the lower; on quillons appear small dolphins.

26.145.145 L. 31 Wt. 108

Comparisons: Similar specimens in the collections: Prince Carl von Preussen (Hiltl, *op. cit.*, pl. XLVI. Hiltl, *Catalogue*, nos. 566 and 586); Zschille (R. Forrer, *op. cit.*, no. 471, pl. 157); Brett (Edwin J. Brett, *A pictorial and descriptive record of the origin and development of arms and armor*, pl. 86, no. 4); Berthold (Sale Catalogue, Heberle, 1885, no. 489, fig.); Soyter, later Seyffer (Sale Catalogue, 1887, no. 730, fig.); Angst (Sale Catalogue, Zurich, Heberle, 1909, pl. 3); Keasbey (Sale Catalogue, American Art Association, 1925, no. 198, pl. XX).

Plate LXVIII Reubell Benefaction

229. STYLET Brescian, 1600

Similar to foregoing, but with three monkeys forming grip.

26.145.146 L. 29 Wt. 96

Plate LXVIII Reubell Benefaction

230. STYLET Venetian, XVII Century

Hilt in bronze; its grip sculptured to represent the body of a dolphin with tail wound spirally and with head as pommel; quillons as small dolphins.

26.145.143 L. 30 Wt. 164

Provenance: Mr. Reubell saw this fished out of the canal in Venice.

Plate LXVI Reubell Benefaction

231. STYLET French, XVII Century

Hilt of bronze. Grip rectangular in section, enriched with foliation; as a pedestal it supports a grotesque animal's head (heraldic ?). Guard short, with globose terminals.

26.145.144 L. 27 Wt. 112

Plate LXVI Reubell Benefaction

232. STYLET French, 1600-1625

Hilt retains much of original gilding. Pommel chiseled as portrait head with face overlaid with silver, the crown and hair gilded. Guard with acorn-shaped terminals. Grip sculptured ajouré as two dolphins, back to back.

26.145.142 L. 33 Wt. 131

Comparisons: Similar stilettos: Joliment and Gagniet, *Objets d'art et de curiosité*, pl. 3; Estruch Collection (Museo-Armería de D. José Estruch y Cumella. Barcelona, 1896, pl. XCIV, no. 907); Zschille Collection (R. Forrer, *op. cit.*, no. 461, pl. 157); collection of Casper Whitney, New York; Narodowe Museum, Warsaw.

Plate LXVI Reubell Benefaction

233. STYLET North Italian, 1600-1650

Similar to No. 217, but with pommel and quillon tips in shape of dolphins' heads treated decadently with foliation.

26.145.139 L. 28 Wt. 84

Plate LXVII Reubell Benefaction

234. SMALL STYLET Italian, XVII Century

Smaller than No. 235. Grip sculptured with animal-and-tendril motif.
Ricasso bears armorer's mark.

26.145.141 L. 19 Wt. 43

Plate LXVII Reubell Benefaction

235. STYLET North Italian, 1600-1650

Similar to No. 233, but less carefully treated. Grip with sculptured scale ornament and wavy sides, simulating the body of a dolphin.
Ricasso bears armorer's mark.

26.145.140 L. 28 Wt. 100.5

Plate LXVII Reubell Benefaction

STYLETS OF ARTILLERISTS

Among typical stylets occurred a form, No. 214, so designed that it could be used not as dagger only but as compass—designed probably for an officer of artillery. A form of stylet, dating from the second half of the seventeenth century and the early eighteenth, has come to be definitely associated with artillerists, for it often bears measures of caliber incised on its triangular blade. These stylets, sometimes over 40 cm. in length, have commonly wooden grips, large and spindle-shaped; pommels reduced; quillons rudimentary.

Three specimens of this type are here noted.

236. STYLET OF ARTILLERIST German, Second Half of XVII Century

Similar to No. 219, but with grip of segments alternately metal and wood.

Blade inscribed: SON. . . .SINE ME. . . . on one face; on the other rulings are graduated irregularly from one to one hundred.

Scabbard of leather, two faces of which are stamped with ornamental rosettes.

26.145.148 L. 31 Wt. 118

Plate LXVIII Reubell Benefaction

237. STYLET OF ARTILLERIST Flemish (?), Second Half of XVII Century

Similar to foregoing, but simpler in form. Grip of horn, expanded at center, sculptured spirally and studded with brass nails.

Blade incised with graduated lengths marked from one to one hundred and twenty.

96.5.54 L. 42.5 Wt. 283

Comparisons: Sale catalogues of: *Sammlungen Hauptmann* D......, *Professor V*..... (Lepke's, 1912, no. 185, pl. 23); Ullmann Collection (Cologne, 1891, no. 314, fig.); Windisch-Graetz Collection (Dorotheum, 1919, no. 140, fig. pl. 4); Plumacher Collection (Lepke's, 1903, no. 287, fig.). See also Skelton, *Meyrick Collection*, pl. CXIII.

Provenance: John Stoneacre Ellis Collection.

Given in Mr. Ellis's memory by Augustus Van Horne Ellis

238. STYLET Italian, Second Half of XVII Century

Pommel and quillon tips globular, depressed, encircled by a transverse ridge. Guard with faceted écusson. Grip separate, of large model, divided into bands by longitudinal ridges.

26.145.127 L. 30.5 Wt. 182.5

Plate LXVIII Reubell Benefaction

DIRKS, CLASP KNIVES, PUNCTILLAS AND SHEATH KNIVES

DIRKS, CLASP KNIVES, PUNCTILLAS AND SHEATH KNIVES

Dirks, used for many purposes as knives, and as daggers at need, were carried by civilians of lower caste, as well as by seafaring men, notably during the seventeenth and eighteenth centuries. These " sheath knives " were especially fashionable in Mediterranean countries, and here they were apt to attain a decorative character which has caused them to be preserved by collectors.

We distinguish two types, both merging grip and pommel as a handle, which is usually circular in section, fitted to the blade with ferrule and having a baluster-shaped ricasso:

Type A—Single-edged (double-edged, it at all, at or near the point), with ricasso emerging near the back of the blade.

Type B—Double-edged, with ricasso arising from the middle of the blade.

In a general way these arms are structurally related to hunting knives of the period. Clasp knives, belonging to the same category, furnished the transitional stage between the dirk and the modern pocket-knife. Its blade could be folded and tucked in a sheath. In certain cases clasp knives became identified with special localities. Their various forms, large or small, might alone furnish the material for a monograph. In places where the wearing of daggers was forbidden by edict, clasp knives grew to large proportions. One of their varieties, when opened, furnished a sword-like arm five feet in length; in certain cases the handles of these clasp knives are bone delicately ajouré and backed by colored tinsel, forming a striking part of the outfit of the peasant wayfarer.

239. DIRK French, 1560

Metal parts of hilt, flattened surfaces of blade, also mountings of scabbard damascened in delicate traceries in gold. Pommel urn-shaped, capped by discoidal buttons. Quillons forged with the blade, turn bladeward and terminate in volutes. Grip of baluster form, overlaid with two plaques of black horn, beaded transversely at center, riveted to tang.

Blade lanceolate, constricted at base, double-edged for two-thirds of its length, bears armorer's mark inlaid in copper; basal region of blade with flattened edges of unequal length. A gilt band on each side follows the back-edge of blade.

Scabbard mountings: the ferrule enclosing the mouth of the scabbard includes a compartment for small knife and pricker; its back carries a flange arranged diagonally for supporting strap; chape a deep cone with molded tip and with basal ridge.

26.145.81 L. 30 Wt. 162

Comparisons: Similar specimens, typically French, and probably Lyonnaise, occur in: Paris, in the Pauilhac Collection, and in the Musée de l'Armée (*Catalogue*, 1927, II, pl. XXVII, J. 803); Lyons (de Beaumont, *Catalogue* of the Count Nieuwerkerke Collection); Rutherfurd Stuyvesant Collection (Dean, *Stuyvesant Catalogue*, no. 109, pl. XXXIII). A somewhat similar blade, but larger, appears in a bayonet in the present collection (cf. No. 331).

Plate XLIV Reubell Benefaction

240. DIRK French, 1560

Hilt of ivory. Pommel globose, faceted, with a convex steel washer at apex. Guard with triangular écusson, on either side of which degenerate quillons in heavy scroll bend toward the blade. Grip in baluster form divided into upper and lower zones by a grooved disk. Blade as in No. 239.

26.145.151 L. 30.5 Wt. 124

Plate XLIV Reubell Benefaction

240 A. DAGGER SHEATH Dutch, 1600

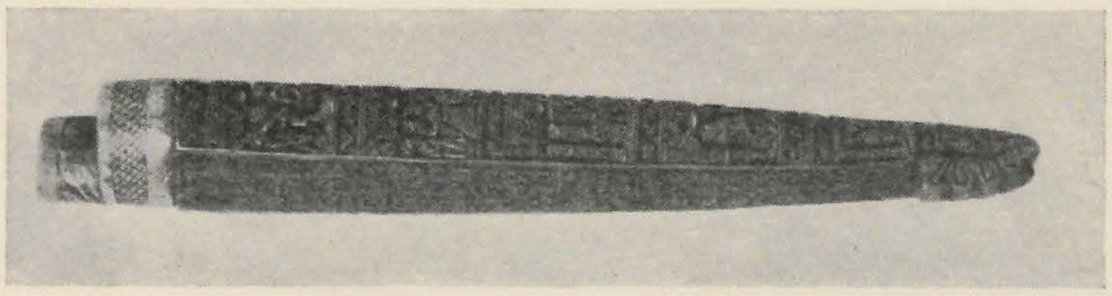
Of boxwood, with gilded brass ferrule engraved with reticulate pattern and foliation. The entire surface finely and deeply carved, on front and back biblical subjects, and on sides inscriptions in Dutch.

Scenes: Front—1. Lot and his daughters; at right, St. Andrew; at left, St. Peter; below is inscription: VAN LOT. 2. Salome dancing before Herod; at right, St. Bartholomew; at left, St. Simon; below is inscription: SALOM. 3. Head of St. John the Baptist presented to Herod; at right, St. James the Greater; at left, apostle with lance or staff. 4. Under inscription: SVSANN, Susanna and the elders; on either side swathed figures. 5. Under inscription: SAMS, Samson with the gates of Gaza; below is inscription KOP. 6. On tip, David playing harp. Back—1. Creation of Eve; below is inscription: ADAM. 2. The Temptation; below is inscription: HIERIA. 3. The expulsion from Eden; below is inscription: BARSA. 4. David and Bathsheba; below is inscription: ENFR. 5. Samson in the Temple; below is inscription: KOP. 6. On tip, head of bearded man crowned. On one side of sheath carved inscription: DIE MI MET SCHOENE VOERDEN DIENT ENDE METTER HARTEN NIET EN MIIENT DIE SAL ICK VEDER (Whoever serves me with fine words and not with his heart, him will I serve in like manner). Reverse inscribed: OCH DIE VETEN KONDE OFT HI VAER OP GOEDE GRONDE ERT HI SIN ANCKER VALLE LICT DAT VAER DIE [Ah, he who is wise enough to know when he is on good ground and lets his anchor fall, there will he find light (i. e., wisdom)].

27.202.1 L. 24 Wt. 79.5

Comparisons: An almost identical sheath in the Museum of Decorative Arts, Butchers' Hall, Antwerp.

Rogers Fund, 1927



241. DIRK Brescian, XVII Century

Handle of ivory sculptured with figure in the manner of caryatid. Guard a square plate of ivory grooved at sides and decorated with small acanthus leaves.

Blade narrow, triangular in section, with grooves on its three faces simulating blood drops.

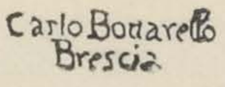
Ricasso beveled, bears on the under face: CARLO BOTTARELLO, BRESCIA.

Scabbard of leather; silver mountings with scalloped borders.

26.145.152 L. 27.5 (29.5) Wt. 74 (88)

Comparisons: The name *Carolus Bottarelli Brixensis Fecit in 1665* appears under *Nomi di Armajuoli* in Angelo Angelucci's *Catalogo della Armeria Reale* (Torino, 1890). But the page reference is wrong, so that the writer has not found what object in the Turin Armory this artist made.

Plate LXIX



Reubell Benefaction

242. DIRK French, First Half of XVIII Century

Type A. Handle of boxwood admirably carved with two female figures at whose feet a fox; at sides are foliation and trunk of tree.

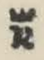
Blade bears an armorer's mark.

Scabbard of boxwood, richly carved with acanthus leaves and figures in cartouches.

26.145.236 L. 27 (29) Wt. 81 (100)

Comparisons: The same mark appears on a dagger in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, p. 171, J. 780); also on a hunting trousse in the Dino Collection (cf. No. 15).

Plate LXIX



Reubell Benefaction

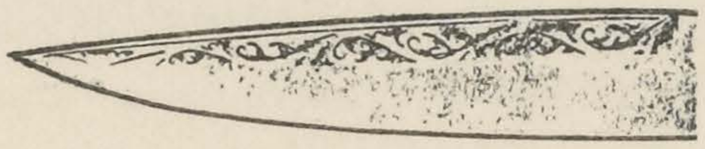
243. DIRK French, Late XVI Century

Hilt of ivory. Grip with pilaster-like parallel bands, merges into pommel sculptured as walrus head; at base of grip a gilded steel ferrule ornamented with incised zigzag lines and a shell guard whose upper face bears mascaron and radiating lines.

Blade scalpel-shaped, double-edged for half its length, bears an armorer's mark. Ricasso beveled, back and basal edges of blade engraved with foliation and gilded.

26.145.153 L. 26 Wt. 72.5

Plate LXIX Reubell Benefaction



244. DIRK Catalan, Late XVIII Century

Type A. Handle of boxwood, sculptured with three short, stocky figures *dos-à-dos*, standing on a capital and surmounted by three heads with swags.

Back of blade sculptured with a serpent, from whose mouth projects an arrow; the blade itself is decorated with late baroque foliation, incised and ajouré.

26.145.237 L. 35.5 Wt. 209

Plate LXX Reubell Benefaction

245. DIRK Italian (French ?), 1740

Type A. Handle of boxwood, boldly carved with story of Antaeus.

26.145.235 L. 34.5 Wt. 123.5

Plate LXX Reubell Benefaction

246. DIRK Italian, 1725-1750

Type A. Handle of horn, sculptured with nude figures and an acanthus leaf entwined by a serpent.

26.145.238 L. 34 Wt. 158

Plate LXX Reubell Benefaction

247. DIRK South French (?), XVIII Century

Type A. Handle of ivory, cylindrical, sculptured with female figure, foliation, and heads; lozenge-shaped washer of brass at apex.

26.145.232 L. 40 Wt. 279.5

Plate LXXI Reubell Benefaction

248. DIRK Catalan (?), Late XVIII Century

Type B. Handle of ivory, sculptured in bust of a lady.
Blade grooved longitudinally and chiseled at base with crude foliation.
26.145.234 L. 31 Wt. 142
Plate LXXI Reubell Benefaction

249. DIRK Sardinian (?) or French (?), XVIII Century

Type B. Handle of ivory sculptured crudely with female figures.
26.145.233 L. 33 Wt. 261
Plate LXXI Reubell Benefaction

250. DIRK French, Late XVII Century

Type A. Similar to No. 251, but with shorter, wider blade, and with bone handle less carefully carved; in this case Christ is pictured, guarded by Roman soldiers.
26.145.231 L. 30 Wt. 123
Plate LXXI Reubell Benefaction

251. DIRK Italian, Dated 1730

Type A. Handle of bone sculptured with Mercury, Vulcan and Venus standing upon "capital" of acanthus leaves and sheltered above by a wide decorative rosette.
Base of blade engraved on the one side with cock and escutcheon, on the other with warrior.
26.145.230 L. 39 Wt. 200.5
Plate LXXI Reubell Benefaction

252. DIRK AND SHEATH Italian, Late XVIII Century

Type A. Pommel of two silver caps simulating flower petals surmounted by a button. Grip of horn with alternate rounded and sunken areas; strips of silver engraved with stagger pattern on sunken areas; silver ferrule engraved in similar design.
Blade double-edged for about two-fifths of its length; basal back-edge beveled with wavy borders.
26.145.225 L. 29.5 Wt. 114
Plate LXXII Reubell Benefaction

253. DIRK WITH SHEATH Italian, XVIII Century

Type A. Handle of ebony, octagonal in section, flattened; on alternate faces inlaid with circular and oval disks of mother-of-pearl engraved with acanthus leaves, and longitudinal strips of silver ornamented with foliation; the handle, slightly irregular on one side, expands toward the pommel, which is a silver lozenge-shaped cap engraved with acanthus leaves.

Blade of watered steel, double-edged for a third of its length, curving abruptly near the point; at base of grip is silver crown-shaped ferrule.

Sheath of shagreen with ferrule and chape of silver.

26.145.220 L. 29 Wt. 107

Plate LXXII Reubell Benefaction

254. DIRK WITH SHEATH Sardinian (?), XVIII Century

Type A. Pommel and ferrule thimble-shaped, encircled with grooved lines. Grip silver-mounted, of dark wood with longitudinal ridges reinforced by silver points; between the ridges numerous longitudinal furrows.

Blade with two grooves on either side, incised with lines and with an inlaid strip of silver engraved with scrolls; to the base of the blade on each side is riveted a plaque of silver chased with foliation and cusped lines.

Scabbard silver-mounted, of brown morocco with slit strap for suspension.

26.145.184 L. 32 Wt. 170

Plate LXXIII Reubell Benefaction

The dirks described as Nos. 255, 256, 257 and 258 are probably the derivatives of the model shown in No. 254. Their place of origin is doubtful; similar forms have been collected in the Balearic Islands, but they may be North Italian, Sardinian, or Corsican. They differ from the earlier specimens in having handles polygonal in section, and mounted with silver in caps, ferrules, and longitudinal bands of ornament.

255. DIRK Italian (?), XVIII Century

Type B. Handle of horn with longitudinal ridges, reinforced by slender silver rim; between them in the grooves are silver shields inlaid; at apex a silver cap, and at base a ferrule. Short slender quillons are present, curved, one up one down, though we may doubt whether these structures are quillons in the strict sense, i. e., as derived from the ancient blade-catching protectors of the hand; they are, rather, newly developed organs designed to support fingers and thumbs when thrusting, arising merely as separate reinforced basal edges of the blade.

Blade near base perforated in design of foliation; nearby appear acanthus leaves sculptured.

26.145.224 L. 35.5 Wt. 187

Plate LXXII Reubell Benefaction

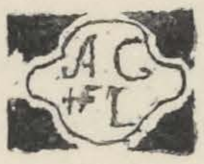
256. DIRK Italian (?), 1790

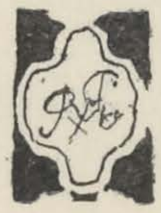
Type B. Grip of horn divided longitudinally into alternate grooved and ridged areas, in the grooved areas are strips of silver, embossed with masks and foliation. Quillons, reverse-curved, chiseled with acanthus-leaf ornament.

Blade transitional between B and A; its central areas ajouré, showing delicate foliation and an escutcheon, the one side bearing the letters A C F L, the other an illegible monogram; at base of blade on either side is sculptured an acanthus leaf; a finger and thumb guard is present (cf. note under No. 286).

26.145.228 L. 32 Wt. 139

Plate LXXIII Reubell Benefaction





257. DIRK Sardinian (?), 1800

Type B. Similar to No. 258.

The basal ornament of blade is of large size sculptured naïvely in low relief, on the one side Samson and Delilah, on the other foliation and a lady seated on a bench; on adjacent areas are engraved on one side a fox, on the other a crow.

26.145.229 L. 39.5 Wt. 343.5

Plate LXXIII Reubell Benefaction

258. DIRK Sardinian (?), End of XVIII Century

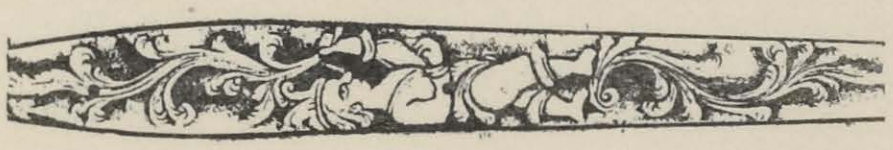
Type B. Hilt of horn, faceted, ornamented on alternate faces in silver inlay, ajouré, with engraved foliation arising from central figures; the faceted edges inlaid with vertical strips of silver, engraved with bands of chevrons.

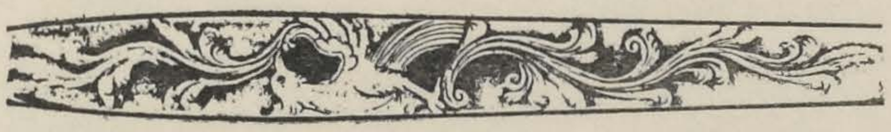
Blade with three grooves, engraved with foliation; its basal ornament is the lion of St. Mark sculptured, engraved, and ajouré.

Sheath of black leather overlaid with strips of green embossed leather; a tassel of red leather at tip.

26.145.226 L. 27 Wt. 127.5

Plate LXXIII Reubell Benefaction





259. DIRK Catalan, End of XVIII Century

Type B. Handle derived probably from No. 254, but grooved spirally and enriched with silver ferrules; about the grip is wound a slender serpent in silver, delicately scaled, its eye and tongue of red copper.

Base of blade elaborately sculptured with foliation and animals, on the one side a collared lion, on the other a wild boar.

26.145.182 L. 36 Wt. 287

Plate LXXIV Reubell Benefaction

260. DIRK WITH DEATH'S-HEAD Catalan, XVIII Century

Type B. Handle as in No. 261, but finely ridged as well as grooved.

Blade ridged, its base ornamented with sculptured skull and crossbones, and with engraving.

26.145.181 L. 31 Wt. 181.5

Plate LXXIV Reubell Benefaction

261. DIRK Balearic Islands (?), XVIII-XIX Century

Type B. Handle grooved longitudinally, built up of disks of horn, dark and light, with narrow plates of lead intermediate.

Blade hollow ground with three wide longitudinal bands on each face, the central band being engraved with foliation and inlaid with brass; point reinforced; at base of blade the ornament developed is a Spanish (Austrian) eagle engraved and ajouré.

26.145.180 L. 33 Wt. 238

Plate LXXIV Reubell Benefaction

262. DIRK Spanish (Catalan or Balearic Islands ?), 1700

Type A. Handle of disks alternately of bone studded with brass nail-heads and of brass; it is divided into two zones by a spindle of bronze at the center, and is capped by a flattened bronze pommel engraved with radiating lines.

Toggle prominent, filed baluster fashion with mushroom-shaped terminal.

26.145.195 L. 32 Wt. 164

Plate LXXV Reubell Benefaction

263. DIRK Spanish, 1700

Type A. Handle bound with brass and formed of five bead-like zones, three large and two intermediate small ones, suggesting in form the usual Spanish hilts built up of groups of disks of bone and brass (cf. Nos. 262 and 265). In the present dirk the great element which forms the pommel is enclosed in a deep ferrule of brass whose file lines suggest component disk-shaped elements. The two other large brass-bound elements of the grip are slashed obliquely, and through the slashes one sees a core which is a thick disk of leather.

26.145.192 L. 34 Wt. 153

Plate LXXV Reubell Benefaction

264. DIRK Spanish (Catalan ?), XVIII Century

Type A. Handle of brass, of baluster-rail form, built up like string of beads, large and small; prominent are two great "beads" formed as rouleaux of disks (copper, horn, and brass), these connected with longitudinal rods of brass which reinforce the hilt and furnish a grip to the hand — at the same time furnishing a cage for other ornamental beads of the handle, of which the middle one is of white bone. In the pommel region the beads give rise to a tall terminal ornament, ajouré like a brazier.

Blade decorated with lines of punchwork and pierced with four small circular holes and two heart-shaped.

26.145.171 L. 28 Wt. 97.5

Plate LXXV Reubell Benefaction

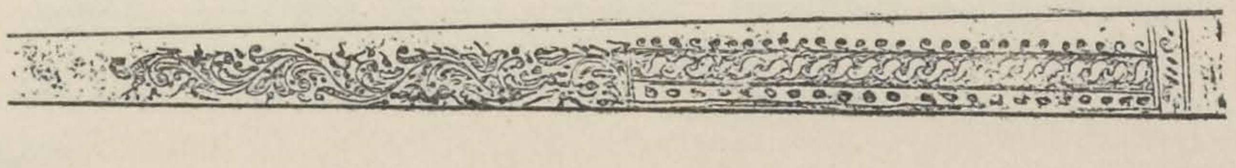
265. DIRK Spanish (Catalan or Balearic Islands ?), 1800

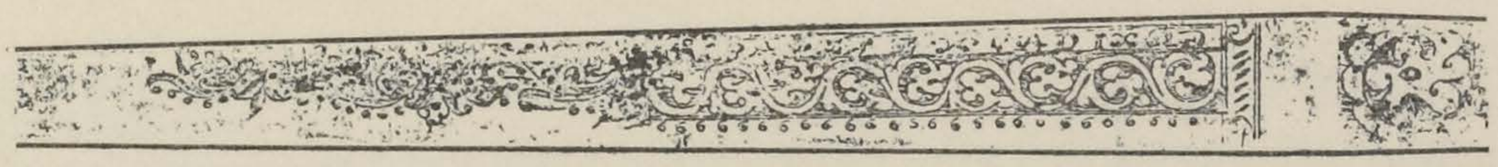
Type A. Handle built up of octagonal disks alternately of brass and bone, and studded with brass nails; it develops three areas divided by spindle-shaped disks of bronze. A bronze pommel is present, dome-shaped, made up of three transverse segments, whose borders are sculptured as petals.

Blade engraved with scrolls and foliation; its back-edge filed in stagger pattern and inset with brass, quite in the Gothic fashion. Toggle with unusually bulbous terminal, formed of counter-placed rosettes of brass.

26.145.194 L. 36 Wt. 192

Plate LXXV Reubell Benefaction





266. DIRK Spanish (Aragonese), Late XVIII Century

Type A. The discoidal bands of the handle are here alternately of blackened horn and brass. The terminal or pommel element is not, however, a disk, but carved as the head of a seal.

Between grip and pommel is a molded column of silver, and to steady the pommel there is fastened on either side a silver band.

26.145.185 L. 30 Wt. 127

Provenance: Purchased in Milan

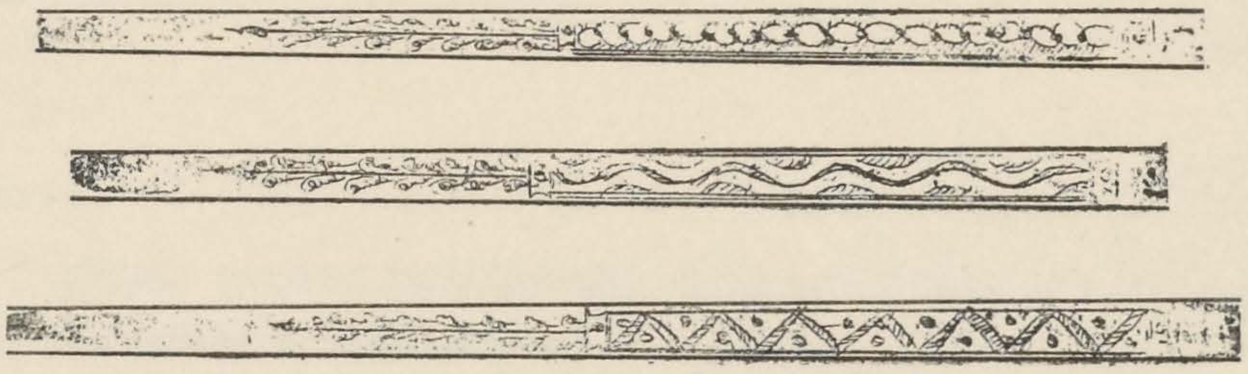
Plate LXXVI Reubell Benefaction

267. DIRK Spanish (?), 1690

Type A, but with handle atypical, rather in the Italian manner, filed boldly *en torsade*, and capped by a steel pommel which develops at apex antennae-like prongs.

26.145.193 L. 29 Wt. 112.5

Plate LXXVI Reubell Benefaction



268. SMALL DIRK Spanish, XVII-XVIII Century

Type A. Handle of horn, studded with brass nail-heads, similar to No. 270, but simpler. Back of blade chiseled with deep diagonal lines and sunken areas.

26.145.167 L. 23.5 Wt. 77.5

Plate LXXVI Reubell Benefaction

269. DIRK WITH SHEATH Italian (?), 1800

Handle of horn sculptured fusiform. Pommel a small trifid cap of silver.

26.145.211 L. 29 Wt. 119.5

Plate LXXVI Reubell Benefaction

270. SMALL DIRK North Italian, XVII-XVIII Century

Handle of horn studded with silver nail-heads and boldly sculptured *en torsade* as three twigs conjoined but whose ends separate. Guard small, shell-shaped, ajouré and chiseled. Blade wavy, slender and short.

26.145.166 L. 24.5 Wt. 59

Plate LXXVI Reubell Benefaction

271. DIRK Southwest Italian, XVIII Century

Type A, but with pommel carved as grotesque head, which is pierced laterally in the nape region for suspending strap. Brass ferrule with scalloped upper border engraved with acanthus leaves. Grip of horn studded with ivory disks and brass nails.

Back of blade in basal half chiseled with geometrical lines.

26.145.168 L. 33 Wt. 126

Plate LXXVI Reubell Benefaction

272. DIRK Catalan (?), XVIII Century

Type A. Handle built up of closely-set thin, discoidal plaques alternating brass and horn, which in diameter enlarge gradually toward the pommel. At apex is fez-shaped pommel of brass ornamented with crudely chiseled acanthus leaves.

26.145.178 L. 38.5 Wt. 172.5

Plate LXXVII Reubell Benefaction

273. DIRK Spanish (Catalan ?), 1800

Type A. Handle of horn; separated by two smooth sunken bands are three spool-like cylinders grooved vertically and reinforced with longitudinal strands of brass wire alternately plain and twisted; at the base a brass ferrule with scalloped upper border and engraved lines; pommel a brass cap decorated with engraved lines.

Blade of irregular type since near base its sides are indented.

26.145.170 L. 35 Wt. 112

Plate LXXVII Reubell Benefaction

274. DIRK Spanish (Catalan ?), XVIII Century

Type A. Handle of brass built up of alternating larger and smaller globular elements, reinforced with six longitudinal brass rods. Pommel sub-conical, of three superimposed saucer-shaped and inverted disks.

Blade engraved and at its base reinforced on either side by applied brass plate punched with lines and circles.

26.145.177 L. 31 Wt. 169

Plate LXXVII Reubell Benefaction

275. DIRK Spanish (Catalan ?), XVIII Century

Type A. Within the handle a brass tube encircles the tang, and this in turn is enclosed in large part by an engraved brass cylinder; deep ornamental ferrules occur at pommel and near blade, and from one to the other pass lozenge-shaped strands of twisted brass wire.

Blade heavily reinforced at point, and at base overlaid by a brass strip engraved as foliation.

26.145.172 L. 35 Wt. 147

Plate LXXVII Reubell Benefaction

276. DIRK Spanish (Catalan ?), 1700

Type A. In the handle a brass tube encloses the tang, and is in turn partly enclosed in disks of horn reinforced by longitudinal strands of twisted brass wire. The latter extend from apical to basal ferrules. These are of brass with scalloped borders engraved as acanthus leaves.

26.145.169 L. 37 Wt. 164

Plate LXXVII Reubell Benefaction

277. STYLET (ALBACETE) Spanish, 1700

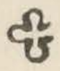
Similar to No. 280. Handle of wood, carved spirally with scallop shell of steel at apex. Quillon terminates in rosace.

Blade quadrangular in section with back-edge flattened in basal region and chiseled with chevrons, with points on opposite sides; ricasso bears armorer's mark.

04.3.115 L. 35.5 Wt. 109.5

Bibliography: De Cosson, *Dino Catalogue*, G. 42, pl. 17.
Dean, *Catalogue*, 1905, p. 158.

Provenance: Ressman and de Dino Collections.



Rogers Fund, 1904

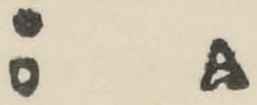
278. DIRK WITH SHEATH Spanish, 1650-1700

Type A. Handle of horn, octagonal in section, with a row of small stamped rings (which originally held in place minute brass rosettes) on each face; it expands toward a flattened pommel fashioned as a scallop shell, which motif reappears in a rudimentary guard or toggle. Ricasso flat on both faces, with beveled edges, bears on each side two armorer's marks; at base of blade a rudimentary hook.

Scabbard of leather molded as though bound with a cord; on exposed side a sheath for small knife, its opening reinforced by a steel ferrule with chiseled scallop shell; near mouth of scabbard a ring for suspension. Chape long, with serrated upper edge, engraved with diagonal and lateral lines; its slender tip expands suddenly as a button on which reappears the scallop shell. The small knife corresponds in grip with dirk, retaining some of the small brass rosettes which earlier ornamented both grips; blade bears the letter A stamped on one face.

26.145.197 L. 32 (38) Wt. 134.5 (247)

Plate LXXVIII Reubell Benefaction

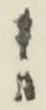


279. DIRK Italian, XVII-XVIII Century

Type A. Handle of steel, oval in section, expanding toward apex, and sculptured crisply in late Renaissance slender spiral foliation; at pommel chiseled an animal-like head. Toggle present, shaped as an arm terminating in grotesque face (evil-eye charm).
Blade bears armorer's mark (a feathered arrow).

26.145.199 L. 35 Wt. 260

Plate LXXVIII



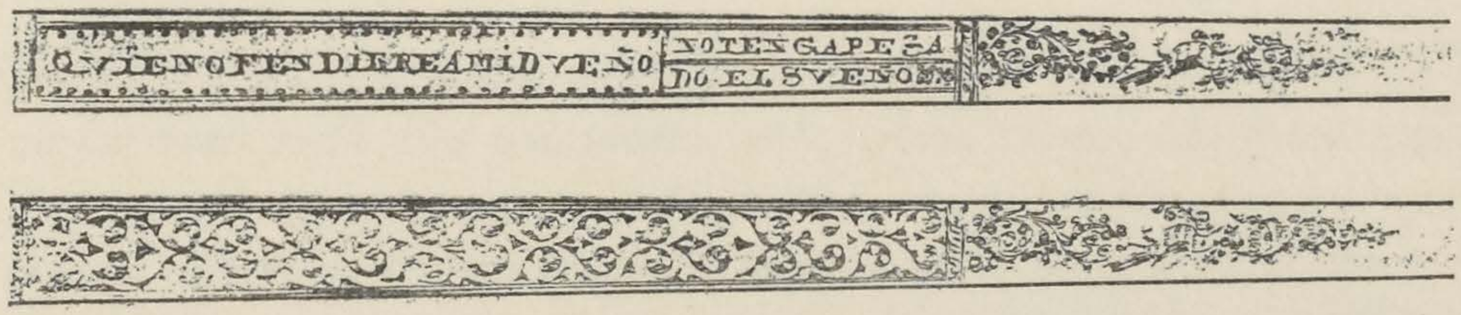
Reubell Benefaction

280. DIRK WITH SHEATH Spanish, XVII-XVIII Century

Handle a bent stag-horn prong, capped by an oval steel pommel chiseled with foliation. Blade slender, its three faces richly engraved with tendrils, birds, and banded foliate ornament; on one face inscription: QVIEN OFENDIERE A MI DVEÑO, NO TENGA PESADO EL SVEÑO. Toggle arises on baluster staff from molded ricasso, terminating in flower-shaped button. Sheath similar to No. 278. Sheath knife with blade and grip forged in one piece, the grip being perforated with crescentic opening at pommel.

26.145.198 L. 34 (38) Wt. 185 (261)

Plate LXXVIII Reubell Benefaction



Another type of sheath knife may be known as A or B, French. It is a late model having a handle like that of a table-knife of the epoch Louis XVI, i.e., with a wide tang sheathed by a pair of plates held in position by several ornamental rivets.

281. DIRK WITH SHEATH French, About 1800

Type A. Silver-mounted handle of horn, showing on either side four oval chiseled rivet heads; sides formed by band of silver chiseled with foliation against a stippled background.

26.145.217 L. 30.5 Wt. 162

Plate LXXIX Reubell Benefaction

282. DIRK WITH SHEATH French, 1800

Type A. Plaques of horn grooved longitudinally, attached to tang on each side by five oval chiseled rivet heads of silver with pearled borders; sides decorated with silver bands engraved with checker ornament and foliation.

Back of blade chiseled *en suite* with silver band of hilt.

Sheath of leather with silver ferrule.

26.145.216 L. 29.5 Wt. 110

Plate LXXIX Reubell Benefaction

283. SMALL DIRK WITH SHEATH French, 1800-1850

Type A. Plaques of tortoise-shell attached to the tang by five silver rosace-headed rivets on each side; edges covered with bands of silver ornamented with engraved foliation and scalloped borders.

Sheath of green leather with silver ferrule.

26.145.215 L. 22 Wt. 54.5

Plate LXXIX Reubell Benefaction

284. DIRK WITH SHEATH French, Late XVIII Century

Type A. Plaques of bone secured to tang by three oval rivet heads of silver chiseled with grotesque heads and pearled border; sides ornamented with silver band having engrailed median ridge and marginal stagger pattern; silver pommel, bonnet-shaped.

Blade develops small blunt prong at base of cutting edge (a convenient support for forefinger, little finger or thumb).

26.145.219 L. 25 Wt. 100

Plate LXXIX Reubell Benefaction

285. SHEATH KNIFE French, XVIII Century

Type A. Handle of two plaques of horn secured to tang by four oval silver rivet heads each chiseled with portrait on stippled background; it is rectangular in section, expanding toward the apex as a pointed arch; its sides decorated with bands of silver chiseled with foliation.

Base of blade enclosed with ornamental silver plaques engraved with portrait medallion and trophies.

26.145.218 L. 32 Wt. 152.5

Plate LXXIX Reubell Benefaction

286. DIRK Italian (?), XVIII Century

Type A. Grip of horn with twisted silver wire and concave bands of silver following the spiral grooves.

At base of blade small prong represents a finger or thumb rest, not as yet liberated as the separate guards of Nos. 255 and 256; this rest cannot be regarded as a degenerate quillon, since in the series of earlier Spanish dirks quillons, as sword quillons, do not exist; at the most a toggle occurs which may readily have originated independently as a belt hook. In view of the series of nascent and developing finger rests which our specimens present, it is hard to conclude that a true quillon was here transplanted bodily from another and different type of arm.

26.145.214 L. 38.5 Wt. 205

Plate LXXX Reubell Benefaction

287. DIRK Italian (?), XVIII Century

Type transitional A to B. Grip of horn with twisted wire and concave bands of silver in the spiral grooves.

Basal ornament of blade a trophy of banners (Turkish) and kettledrum, sculptured and ajouré; chiseled on back of blade a serpent with a flower emerging from its mouth.

26.145.212 L. 26 Wt. 101.5

Plate LXXX Reubell Benefaction

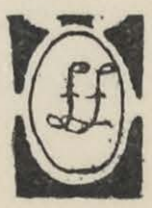
288. DIRK Italian (?), XVIII Century

Type B. Cf. Nos. 255 and 256. Grip of horn with twisted silver wire and with inset ribbons of silver with indented lozenge-shaped ornament following the spiral carving.

Basal ornament of blade an acanthus leaf; median basal half of blade pierced with delicate scrolls about an oval cartouche which on one side bears the initials L L; thumb and finger guard slender; quillons flattened, one upward, one downward.

26.145.213 L. 31 Wt. 133

Plate LXXX Reubell Benefaction



289. DIRK Spanish (?), XVIII Century

Concave pommel of silver, unusually deep, engraved with radiating lines. Grip encased in silver bands and twisted wire bound spirally. Finger grip present (cf. Nos. 286-288).

26.145.200 L. 34 Wt. 166

Plate LXXX Reubell Benefaction

290. DIRK WITH SCABBARD Italian, 1750-1800

Type A. Handle octagonal in section, of longitudinal bands of tortoise-shell separated by delicate strips of bone, expands toward a flattened pommel which suggests a cap with scalloped lower borders. All metal mountings of silver, including those of shagreen scabbard.

26.145.203 L. 36 (37.5) Wt. 143 (181)

Plate LXXXI Reubell Benefaction

291. DIRK WITH SHEATH (ALBACETE) Spanish, XVIII Century

Similar to No. 254, but more highly specialized inasmuch as the thimble-shaped pommel and ferrule have increased in size, largely enclosing the grip. Mountings entirely of metal, which here include the scabbard, of brass, chased with spiral tendrils and foliation against a background of fine zigzag lines produced by a rocking tool.

26.145.183 L. 31 (32) Wt. 199.5 (267.5)

Plate LXXXI Reubell Benefaction

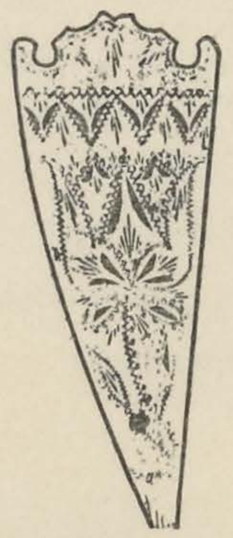
292. DIRK French (?), 1850-1870

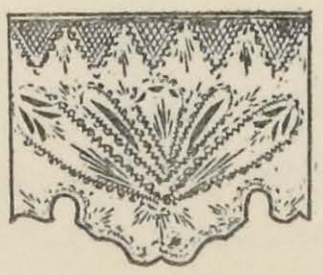
Type A. Mounted in silver throughout. Handle of silver, octagonal in section, expands toward the pommel, which is a circular cap surmounted by a ringed button; the grip is engraved with a chevron-shaped ornament and radiating lines.

Scabbard of wood, covered with blue velvet on one side and red velvet on the other. Details of the chased design suggest the above date.

26.145.221 L. 26 (27.5) Wt. 133 (167)

Plate LXXXI Reubell Benefaction





293. DIRK WITH SHEATH Italian (Neapolitan ?), 1840-1860

Type A, silver-mounted throughout. Handle of tortoise-shell, divided into longitudinal, slightly concave areas by vertical bands of silver.

Sheath of tortoise-shell inlaid with scrolls and small disks, and with a silver band along the cutting and back edges. The character of the chased decoration is the style of 1840-1860.

26.145.205 L. 34 (35) Wt. 189 (217)

Plate LXXXI Reubell Benefaction

The three dirks following represent the punctilla, a variety of type B, Spanish, with blade wider and shorter; it was essentially a herdsman's knife with which he severed the spinal marrow at the base of the skull of wounded horse or cattle—an arm which survives today in the bull-ring.

294. PUNCTILLA Spanish (?), XVIII Century

Mounted with brass and steel. Handle of baluster type, the main portion made up of two segments of horn, octagonal in section. The pommel is curious; it terminates in brass antennae, suggesting in form certain fourteenth-century daggers, or even Hallstadt arms, with which obviously it has nothing to do; the structure has been developed *de novo* as a convenient support for the thumb.

26.145.176 L. 24 Wt. 187

Plate LXXXII Reubell Benefaction

295. PUNCTILLA WITH SHEATH Spanish, XVIII Century

Similar to preceding, but with longer blade. This is engraved naïvely in mid-region on one side with a pedestal inscribed: AOILA FUER, surmounted by a double-headed eagle above which are foliate scrolls; similarly on the other face is a lion on whose pedestal is engraved a fleur-de-lis and the inscription: LEON FIEM. At base of blade is riveted a brass plate, ornamented with small punched circles against a stippled background.

Sheath of leather covered with brocade over which is a leather sheath with pierced foliate design; to the back is stitched a strip of leather for suspension.

26.145.175 L. 30.5 Wt. 341 (404.5)

Plate LXXXII Reubell Benefaction

296. PUNCTILLA Spanish, XVII-XVIII Century

Handle as in No. 265.

Blade pierced with quatrefoil and a cross surmounted by a crown (Savoyard); base of blade develops marginal scrolls and is overlaid with a brass plate.

26.145.174 L. 19 Wt. 134.5

Plate LXXXII Reubell Benefaction

297. SMALL DIRK French, XVIII Century

Type A. Handle of wood, sculptured with female figures and foliation.

26.145.239 L. 15.5 Wt. 16

Reubell Benefaction

298. DIRK WITH TWO SHEATHS — Italian, XVIII Century

Type A. Handle of horn carved *en torsade* with twisted silver wire in the grooves; oval flower-shaped pommel of silver.

Sheath of steel with straight lower edge, and with back grooved and cusped. This fits into a second sheath of black shagreen silver-mounted.

26.145.210 — L. 19.5 (20.5) Wt. 35.5 (51.5)

Reubell Benefaction

299. DIRK WITH SHEATH — Spanish, XVIII Century

Type A. Handle built up of alternating disks of brass and horn, and reinforced with numerous ornamental longitudinal bands of brass; it gradually enlarges toward a brass pommel, the latter formed of three concave plates studded with bossets and engraved with lines.

26.145.179 — L. 34.5 (36) Wt. 195 (229.5)

Reubell Benefaction

300. DAGGER WITH DEVICE FOR WEIGHING — Italian, 1785

Grip tubular, of brass wire closely coiled, expands toward a cap-shaped pommel. To an apical button is secured a ring, which when pulled reacts against a spring and shows a graduated scale. By this device the dagger held inverted could be used for weighing — suggesting the small spring scales carried by the modern angler.

Blade, dated 1785, single-edged, triangular in section, is barbed near the point — suggesting that the dirk could be used as an angler's gaff.

26.145.186 — L. 24 Wt. 104

Reubell Benefaction

301. DIRK — Italian (?), XVII Century

Grip of ivy root, oval in section, expands toward the top which is concave to fit the thumb. Blade double-edged for two-thirds its length.

26.145.165 — L. 36 Wt. 98

Reubell Benefaction

302. SMALL DIRK WITH SHEATH — Spanish, XVIII Century

Type A. Handle of brass baluster tube encircling the tang; three series of brass disks with cusped borders joined by vertical strands of brass ornamented with file lines. Pommel an inverted ten-petaled flower with a button of glass; the latter encloses a minute red rooster.

Blade inlaid on either side with five brass circles, engraved with scrolls and pierced with irregular perforations; blade at base reinforced as in No. 274.

26.145.173 L. 18 Wt. 38

Reubell Benefaction

303. DIRK Spanish (Catalan or Balearic Islands ?), 1700

Type A. Handle of disks alternately of brass and bone studded with brass nail-heads; it is broken into two zones by a central bronze spindle and reinforced at sides by four longitudinal brass rods filed spirally. Pommel a bronze concave plate fashioned as flower.

Toggle grooved spirally, terminating in a deeply grooved rosace.

26.145.196 L. 32 Wt. 123

Reubell Benefaction

304. DIRK WITH SHEATH Italian, XIX Century

Type A. Handle of bone, expanded at mid-region, ringed at top and bottom; its apex and base enclosed with silver ferrules punched with stars and dots against a striate background. Brass pommel, button-shaped.

Ring at base of blade for suspension.

Sheath of copper.

26.145.189 L. 26.5 Wt. 85

Reubell Benefaction

305. DIRK Spanish, XVIII Century

Type A. Handle of ivory, cylindrical, beveled at both ends; its mid-region encircled by a groove.

Toggle ornamented with filed lines. Bronze ferrule encircles base of blade.

26.145.190 L. 24.5 Wt. 121

Reubell Benefaction

306. DIRK Catalan, XVIII Century

Type A. Similar to No. 278. Handle of horn octagonal in section, slightly curved, expanding toward the pommel which is an octagonal steel plate filed as a scallop shell.

Toggle small, terminating in mushroom-shaped bulb.

26.145.191 L. 33 Wt. 123

Reubell Benefaction

The three following dirks are late derivatives of type B. They appear about the Spanish coast and the Balearic Islands, and doubtless have their counterparts in Sardinia, and along the Italian coast. Their blade bears a basal ornament; handle is spindle-shaped; ricasso shows ornamental ferrules or baluster filing, or both.

307. LARGE DIRK Italian, XIX Century

Type A. Handle of horn, expanding toward apex, grooved vertically and divided into alternate wide convex areas and ridged areas; molded button of brass at apex; brass ferrule encircled by grooves at base.
Blade slightly grooved in basal half.
26.145.201 L. 48 Wt. 440
Reubell Benefaction

308. DIRK South French, XIX Century

Handle of horn, expanded toward apex, is divided into wide flattened areas and longitudinal grooved areas; ringed ferrule at base.
Blade of type A; small prong near base of cutting edge.
26.145.202 L. 32 Wt. 181
Reubell Benefaction

309. DIRK Sardinian, XVIII Century

Handle of horn, round in section, grooved longitudinally, expands toward pommel, which is a brass cap encircled by ridges; base of grip enclosed in ferrule of brass similarly ridged.
Blade engraved with scrolls on each face, and with broad shallow groove down the center; its base is pierced with two long narrow rectangles, in each of which is a brass rod filed spirally; from this region the blade curves inward, merging with the molded tang. The latter presents two irregular perforations.
26.145.204 L. 31 Wt. 156
Reubell Benefaction

310. DIRK WITH SHEATH Italian, XVIII Century

Hilt of ivory, oval in section, with alternate convex and grooved areas, capped by an ornamental silver pommel; at its base thimble-shaped ferrule.
Blade divided into two areas; apical area narrow, of diamond section, acutely pointed; about 3.8 cm. from the point a perforation which served as a needle-eye when dirk was used for repairing sails; basal section single-edged, its beveled back followed on each side by a wide shallow groove.

Sheath of wood covered with shagreen; steel tip.

26.145.206 L. 29 Wt. 81

Note: Mr. Reubell indicates that when local edicts forbade the carrying of dirks, they were still borne as "sail-mending implements."

Reubell Benefaction

311. SMALL DIRK WITH SHEATH French, XVIII-XIX Century

Type A. Handle of bone plates with silver escutcheon at each side; at base are engraved silver bands and a series of disk-shaped ornaments; each side of tang is enclosed with a silver strip with engrailed surface. Silver pommel bonnet-shaped.

Blade fits into a German silver sheath within a scabbard of horn, silver-mounted.

26.145.163 L. 16 Wt. 50

Reubell Benefaction

312. DIRK Italian, Late XVIII Century

Type A. Grip of horn inlaid with circular and lozenge-shaped silver ornaments; crown-shaped ferrule of silver at base; deeply grooved at pommel region, the groove lined with a silver plaque held in place by a silver button securing the flattened end of tang.

Blade double-edged for about three-fifths of its length; ricasso molded.

Scabbard of leather with silver mountings.

26.145.223 L. 31 Wt. 119

Plate LXXII Reubell Benefaction

313. DIRK Italian, 1750-1800

Type A. Handle of blackened bone inlaid in silver with corded wire, oval plaques, and nail-heads, expands toward pommel which is grooved transversely in the fashion of the eared dagger. At base of grip silver crown-shaped ferrule.

Blade of watered steel, its back-edge inlaid with copper strips in stagger pattern.

26.145.222 L. 32.5 Wt. 142.5

Plate LXXII Reubell Benefaction

314. DIRK Italian, 1750-1800

Silver-mounted. Handle knife-shaped, of longitudinal plaques of horn, grooved, alternating with strips of silver engraved.

Blade of type A.

26.145.207 L. 31.5 Wt. 130

Reubell Benefaction

315. DIRK WITH SHEATH Corsican, XIX Century

Similar to No. 290. Brass-mounted. Handle made up of alternate wide bands of horn and disks of brass, octagonal in section, expands toward the pommel, which is a disk of brass surmounted by globular button.

Blade of type A.

26.145.208 L. 25.5 Wt. 63

Reubell Benefaction

316. DIRK Corsican (?), XIX Century

Similar to No. 290. Brass-mounted. Handle of horn octagonal in section, a smooth face alternating with one decorated with vertical grooves. At center three transverse brass disks, and one each at apex and base.

26.145.209 L. 26.5 Wt. 68

Reubell Benefaction

317. DIRK WITH SHEATH Italian, 1750-1800

Mounted in brass. Grip of horn grooved longitudinally and inlaid with narrow and wide strips of brass bearing corded and stamped guilloche ornament. Pommel thimble-shaped; deep brass ferrule at base.

Near base of blade a spring is fitted which held the truncate steel scabbard closed; on either side of base is riveted a brass plaque decorated with stamped ornament.

Sheath of steel engraved with ornaments corresponding to hilt.

26.145.187 L. 27.5 (28) Wt. 88 (118)

Reubell Benefaction

318. SMALL DIRK WITH SHEATH Italian, 1750-1800

Type A. Grip similar to No. 263, without toggle, of two tubular segments of bone, showing alternately smooth and vertically grooved facets; between these segments appear bronze spindles.

Steel sheath resembles a blade; it is truncated and engraved with stagger pattern.

26.145.188 L. 11.5 (12) Wt. 14.5 (20)

Reubell Benefaction

SHEATH KNIVES, OR BASTARDEAUX

Types of slender knives with flat handles which fitted into the side of scabbards of swords and daggers from (at least) the fourteenth century; during the sixteenth century they were especially common; in certain instances they appear in the same scabbard in a range of forms and sizes, suggesting surgical instruments—a condition common in scabbards of hunting swords of the sixteenth to the eighteenth century (Waidpraxis, troussequin).

319. SHEATH KNIFE — Italian, About 1500

Handle flat, on either side of which are three small brass rivets with ornamental heads which secured the bone plaques to the tang; pommel region plaqué with brass engraved with arabesques; handle mended at base.

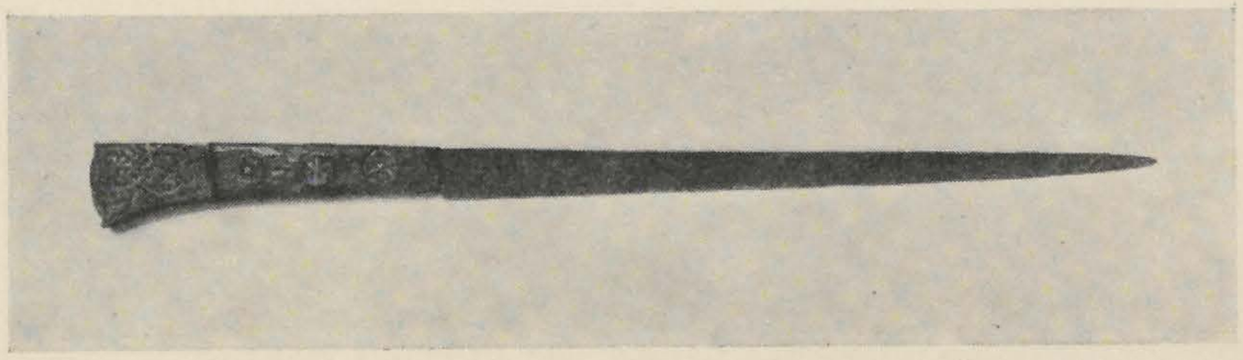
Blade single-edged, tapering.

21.183.7 — L. 29 Wt. 43.5

Comparisons: The *bastardeau* herewith described belonged in the sheath of a fish-tailed Italian sword, successor of the type pictured in Laking, *European Armour and Arms*, II, p. 275.

Bibliography: Sale Catalogue, American Art Association, November 18-19, 1921, no. 231.

Gift of Thomas E. Kirby, 1921



320. SHEATH KNIFE — Italian, XVI Century

Hilt of bronze gilded, divided into smooth and stippled areas, with scroll-like ornament at pommel.

Blade single-edged; ricasso molded.

26.145.160 — L. 19 Wt. 32

Reubell Benefaction

321. SHEATH KNIVES — Swiss, 1580

Grip and blade forged in one piece. Grip capped with silver pommel, with engraved foliation on one side, and sculptured bust of woman on the other, surmounted by shield.

Blade single-edged, bears armorer's mark.

26.145.161-162 L. 17 Wt. 26 and 27

Comparisons: Similar mark on a cinquedea in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, p. 170, J. 775).

C C

Reubell Benefaction

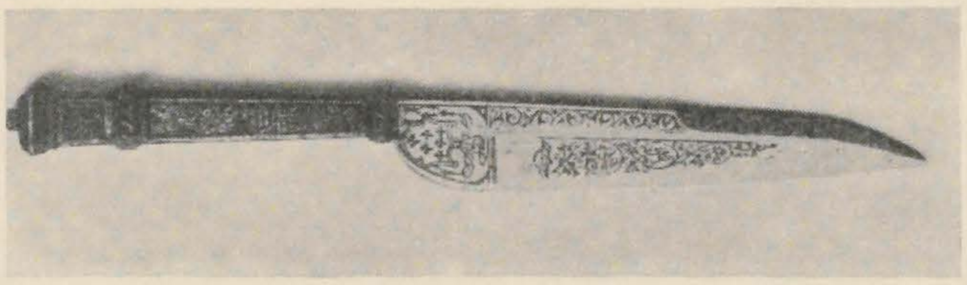
322. SHEATH KNIFE French, XVII Century

Handle of rectangular section, etched with foliation and trophies, gilded.

Blade knife-shaped, whose apical area is double-edged, etched with foliate scrolls, and at base on either side a shield enclosing fleur-de-lis.

25.135.41 L. 21 Wt. 75.5

Riggs Benefaction



HUNTING KNIVES

HUNTING KNIVES

Hunting knives, sixteenth to eighteenth century, are typically single-edged and broad-bladed, representing a special line of development from daggers of type A (p. 7). From the simple hunting knife arose forms with very heavy blades. In these forms a transverse outstanding prong was present in the region of the guard which served as a toggle to anchor this arm in the belt. They are not closely akin to the hunting sword, which is derived from the court sword.[1]

The scabbard of hunting knives presents an interesting range of variations corresponding in type with the blade it encloses. In simpler forms the sheath is flat, somewhat broad, bearing a single knite or *bastardeau* (p. 179). With wider blades the scabbard broadens and may bear two *bastardeaux*, or even three. In still wider forms the length of the blade and sheath rarely increases, while the number of *bastardeaux* multiplies. In some specimens a whole battery of these little knives, together with skewers and saws, forms a veritable surgeon's kit, enabling the hunter to dissect the game. The heavy, broad, and often short blade in a hunting knife of this kind had evidently lost to a large degree its cutting function; it was no longer used in opening the body cavity of game, nor even in skinning; this function had passed to its accompanying surgical knives. The great blade developed a blunt or rounded tip and a chisel-like edge, which served to chop bones and cartilage. As the scabbard became wider, its metal mountings attained greater depth, affording in their surface a conspicuous field for decoration.

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[1] Bashford Dean, *The Metropolitan Museum of Art. Catalogue of Court Swords and Hunting Swords.* New York, 1929, p. 65.

323. HUNTING KNIFE

German, 1500-1515

Handle of latten incised with foliate and scroll ornaments and inset with triangular plaque of ebony and ivory; in the center of two of its faces is a mother-of-pearl shield bearing the ancient arms of Austria. Pommel a cap with roped upper border. Guard is L-shaped, terminating in grotesque animal head; an arch-shaped prong projects from one side.

Blade single-edged, expanded toward point; the back-edge at the point blends into a crescentic sharpened edge; a groove on each side follows the back-edge; armorer's mark (arrow-head) inlaid in brass.

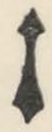
04.3.152 L. 47.5 Wt. 822

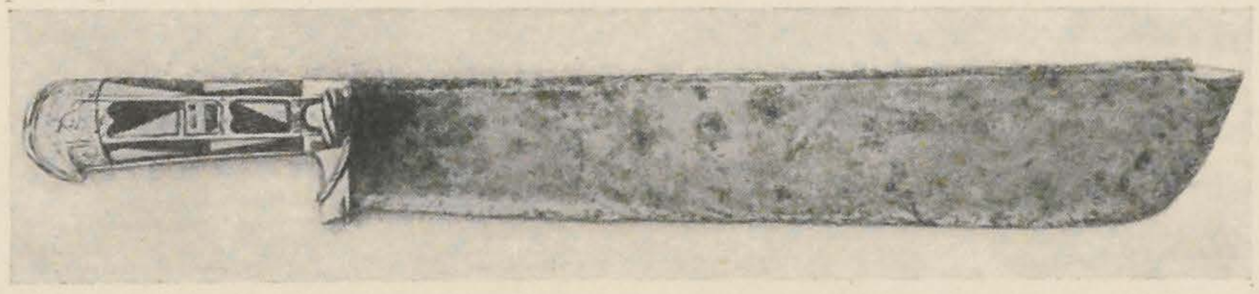
Note: From its quality and blason the present arm may well have belonged to one of the huntsmen of Maximilian I.

Bibliography: De Cosson, *Dino Catalogue*, G. 45, pl. 17.
Dean, *Catalogue*, 1905, p. 158.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904





324. HUNTING KNIFE COMBINED WITH WHEELLOCK PISTOL

German, Dated 1540 (1546 ?)

Of greatest rarity, combining splendid calendar blade and enriched wheellock pistol.

Handle of buck-horn enriched with rose-shaped rivet heads and steel guard with Maximilian fluting.

Blade knife-shaped, of heavy type, beautifully etched as a calendar; the border of back-edge inscribed: AMBROSI GEMLICH MITBVRGER ZVO MINICHENN HAD DISSE KOLLENDER GEMACH; in groove on opposite side is delicately foliated scroll; near point of blade appear scrolls and initials B A.

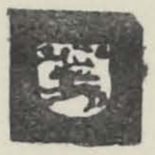
Pistol barrel, smooth bore, secured over back of blade; faceted in stagger fashion; bears scrolls and inscription: ....; ....LT VNND REICHTHUM JESVS SIRACH AM XI CAPPIDELL 1540.......; .....S DU SOLT NICHT URTEILEN EHE DU DIE SACHEN HOREST LAS DIE LEUT ZUOR AUSREDEN. The sighting pin is brass, button-shaped. The wheellock is etched with foliation and gilded; bears armorer's mark.

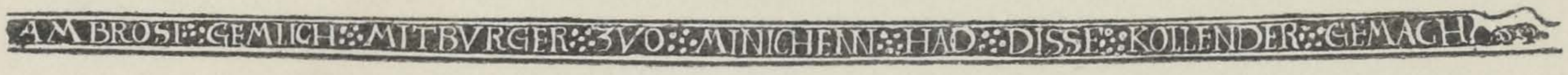
04.3.158 L. 47 Wt. 1467

Bibliography: De Cosson, *Dino Catalogue*, G. 46, pl. 17.
Dean, *Catalogue*, 1905, p. 160, fig. 87 O.

Provenance: Carrand, Ressman and de Dino Collections.

Plate LXXXIII — Rogers Fund, 1904




AMBROSI : GEMLICH : MITBVRGER : ZVO : MINICHENN : HAD : DISSE : KOLLENDER : GEMACHT

325. HUNTING KNIFE WITH TROUSSE. — German (Bavarian ?), 1570

Of rare quality. Plaques of handle secured by rivets studded with silver beads and sculptured with heads in silver. Guard grooved for thong, and provided with button-shaped toggle; it bears also a transverse flange chiseled and inlaid with silver ornaments.

Blade single-edged, with three hollow ground grooves running entire length, and with flattened back which terminates in a crescentic niche at point (for cutting tendons ?); basal half of blade etched with foliation on a dotted and blackened background; bears armorer's mark inlaid in copper.

Sheath covered with black leather at back, black velvet in front, with steel mountings at mouth and base, chiseled with an ornament repeated of incrusted rosettes in silver; chape terminates in a globose button. Five pockets in scabbard to enclose knives and pricker; flange on back of scabbard for suspension.

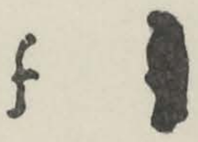
04.3.153-157 — L. 32 (35.5) Wt. 436 (928)

Documents: Similar knives worn by the Emperor Charles V and his suite may be seen in the painting by Lucas Cranach the Elder of the Hunt Given by the Emperor for the Duke of Saxony (1550), now in the Prado, Madrid. In the Sleeping Hercules and Dwarfs, dated 1551, by Lucas Cranach the Younger (Dresden Gallery), appears a hunting knife with trousse.

Bibliography: Castellani Sale, Drouot, 1879, no. 151.
De Cosson, *Dino Catalogue*, G. 47, pl. 17.
Dean, *Catalogue*, 1905, p. 160, fig. 87 N.

Provenance: Castellani, Ressman and de Dino Collections.

Plate LXXXIV — Rogers Fund, 1904



326. HUNTING KNIFE *(COUTELAS)* — Swiss (Zurich), XVIII Century

Grip of plaques of buck-horn secured to tang by five steel rivets, the ends of which are flattened over hollow brass studs which pass through the tang; at base of grip is riveted an L-shaped plate which terminates in a heart-shaped bulb; to the outer face of this plate is secured ring guard.

Blade double-edged at point.

26.145.154 — L. 36.5 Wt. 321.5

Reubell Benefaction

327. HUNTING KNIFE *(COUTELAS)* Swiss (Zurich), XVIII Century

Upper half of grip sheathed in buck-horn plaques, the lower half strengthened by an L-shaped plate of steel riveted to the tang, this plate bearing ring guard.

Blade of laminated steel, double-edged near the point; bears armorer's mark.

26.145.155 L. 36 Wt. 454.5

Comparisons: A dagger with similar mark is in the Musée d'Artillerie, Paris (Robert, *Catalogue*, III, p. 173, J. 788).

Reubell Benefaction

328. HUNTING KNIFE *(COUTELAS)* Swiss (Zurich), XVIII Century

Similar to No. 326, but with back-edge of tang decorated with scrolls.

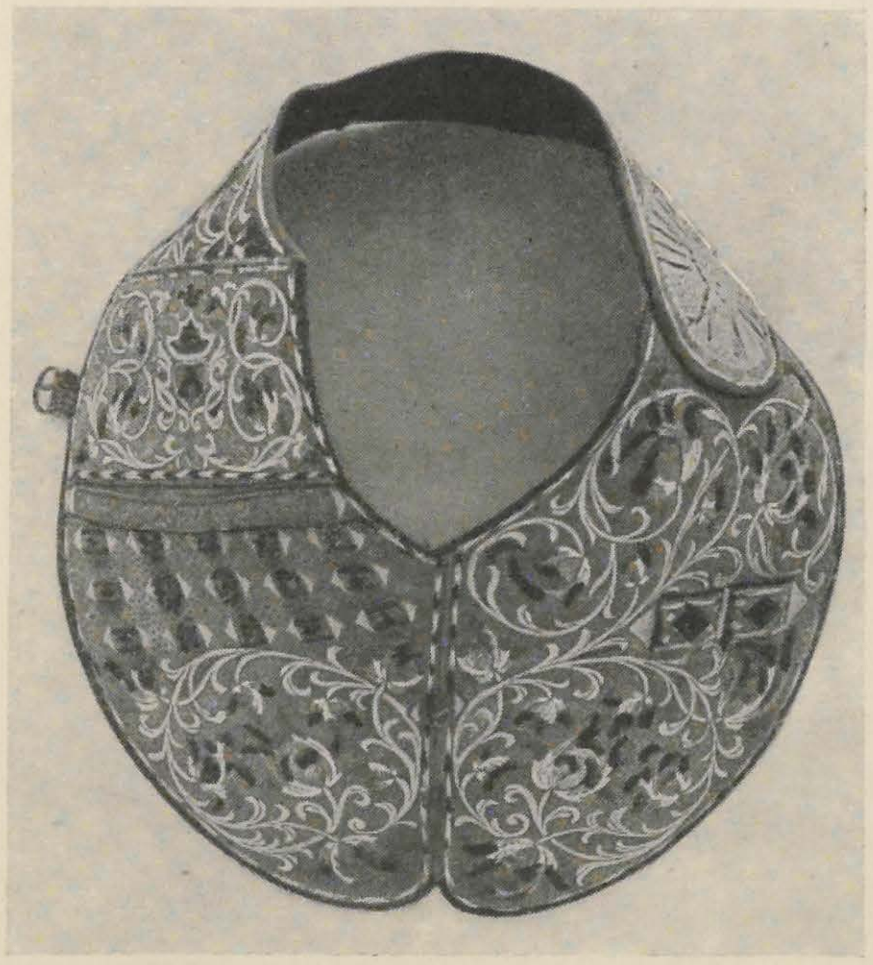
Blade single-edged, slightly curved, showing steel surface against softer matrix.

26.145.156 L. 40 Wt. 409.5

Reubell Benefaction

329. STATE BALDRIC OF *GRAND VENEUR* OF SPAIN Spanish, XVII Century

Buckskin; exterior embroidered with a foliate ornament in multi-colored silk (yellow, blue, and red predominant) and silver thread; obverse faced with buckskin, and the two layers of buckskin bound with blue silk tape; right side (as worn) merges into the shoulder band which has a circular terminal ornamented with a large rosette, suggesting chrysanthemum, formed of pink and blue ribbons; on left side (as worn) two pockets for hunting knives; on right side fifteen pockets, arranged vertically in groups of three, in which were placed a battery of knives or instruments for dissecting game; each pocket, including the two for hunting knives, ornamented with a lozenge of red silk bordered by silver thread; above knife-pockets a wide pocket for arrows. Here are embroidered the insignia of the *Grand Veneur d'Espagne.* At side of arrow-pocket a buckle and at opposite side formerly a strap; these prevented the baldric from shifting.



14.25.1246

Provenance: Collection of Ramon de Ocaña, Valencia.

Riggs Benefaction

PLUG BAYONETS

PLUG BAYONETS

Closely related to stylets and dating from the early seventeenth century to about 1725. Their handles are of wood, fitting neatly into the mouth of the musket or pistol (p. 9). The following specimens are of the best of their class. One of them retains its scabbard with *bastardeau* (as plug bayonet for pistol), and has a spring blade which by means of trigger button opens as trident.

330. PLUG BAYONET French (?), 1620-1660

Handle so fashioned as to fit into barrel of harquebus. Quillons straight, one rectangular, the other sharpened as a screw-driver.

Blade double-edged, with flattened edges of unequal length in basal region; here blade is etched with foliation, gilded, and stamped with maker's mark (letter M surmounted by crown).

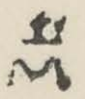
04.3.113 L. 40.5 Wt. 209

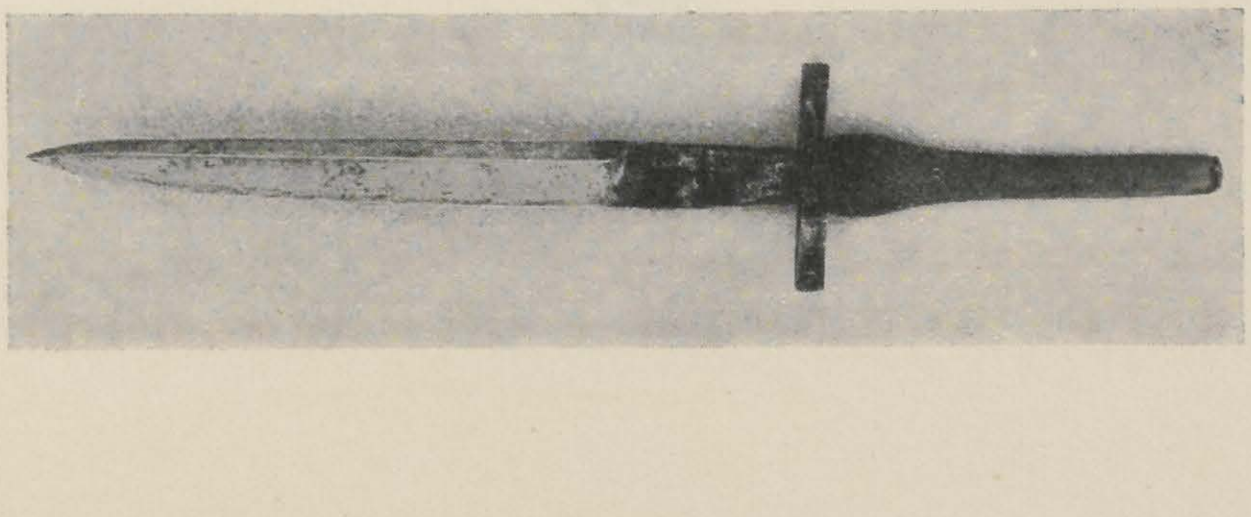
Note: Compare in type of blade with eared daggers (Nos. 68-70), and French dirks (e.g., Nos. 282-283).

Bibliography: De Cosson, *Dino Catalogue*, G. 41, pl. 17
Dean, *Catalogue*, 1905, p. 158.

Provenance: Ressman and de Dino Collections.

Rogers Fund, 1904





331. BLADE-CATCHING DAGGER — Italian, XVII Century

Grip of horn, brass-capped, plug-shaped, adapted for use as bayonet in barrel of gun or pistol.
Straight baluster quillons.
Blade of three elements, the lateral ones springing open when released by button on one side of ricasso.
Scabbard of fish-skin ornamented in reticulate design with compartment for dagger blade and a pocket for a knife. The knife has a handle *en suite*. Two loops on scabbard for suspension.
14.25.1289 — L. 45 (46.5) Wt. 305 (404)

Comparisons: Three specimens of this type of blade illustrated in Skelton's *Meyrick*, pl. XCII.

Bibliography: A. von Essenwein, *Springdolch vom 16. Jahrhundert*, in *Mitt. Germanischen Nationalmuseum*, 1886, I, pp. 40-42, 5 figs.
F. M. Feldhaus, *Ein federnder Dolch von 1757*, in *Zeitschrift für historische Waffenkunde*, 1917, VII, p. 326, fig.
Eduard von Lenz, *Parierdolche und Springklingen*, *ibid.*, 1902, II, pp. 351-355, 7 figs

Provenance: Collection of Henri le Chapelier.

Plate LXXXV — Riggs Benefaction

332. PLUG BAYONET — English, 1685-1688

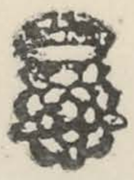
Pommel and guard, of brass, and blade retain traces of original gilding. Pommel thimble-shaped, terminates in a sculptured helmeted head. Guard straight with oval écusson, terminates in helmeted heads. Plug-shaped grip of ebony.
Blade flamboyant, bears on either side armorer's mark (Tudor rose crowned); on one side is engraved: GOD SAVE KING JAMES THE 2ND, on the other a crown.
25.188.14 — L. 42 Wt. 236

Note: Type with flamboyant blade was probably carried by non-commissioned officers.

Comparisons: A similar bayonet, but with straight blade, in the Tower of London (cf. Sir Sibbald David Scott, *The British Army*, 1868, vol. 2, pl. opp. p. 320). Another is in the Ashmolean Museum, Oxford (ffoulkes, *European arms and armour in the University of Oxford*, 1912, pl. XI, no. 47).

Provenance: Keasbey Collection (American Art Galleries, 1925, no. 194).

Plate LXXXV — Gift of George D. Pratt, 1925



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MARKS

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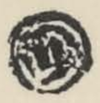
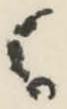
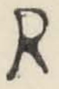
1 

8 

12 

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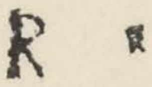
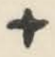
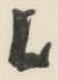
15 

16 

21 

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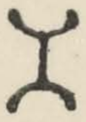
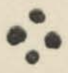
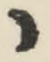
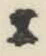
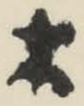
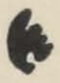
32 

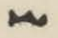
34 

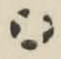
39 

40 

41 

44 

52 

53 

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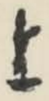
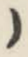
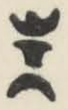
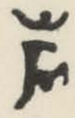
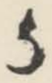
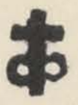
54 

55 

57 

58 

72 

74 

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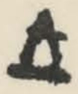
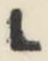
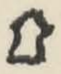
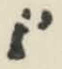
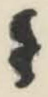
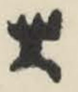
76 

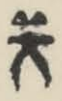
79 

80 

81 

82 

84 

86 

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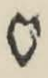
88 

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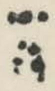
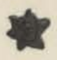
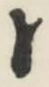
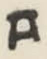
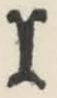
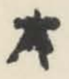
89 

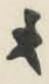
90 

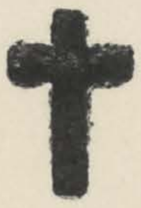
93 

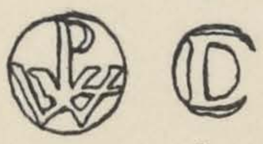
94 

96 

98 

104 

114 

116 

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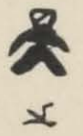
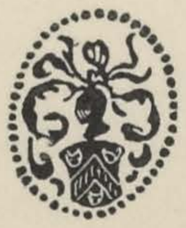
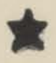
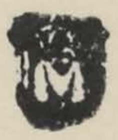
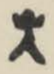
125 

129 

136 

149 

163 

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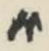
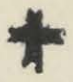
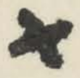
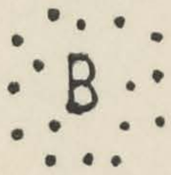
165 

170 

182 

184 

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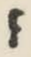
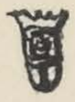
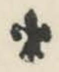
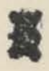
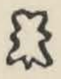
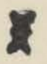
187 

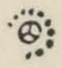
189 

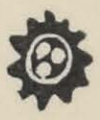
195 

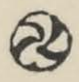
197 

204 

205 

213 

215 

216 

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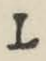
219 

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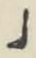
226 

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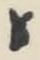
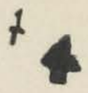
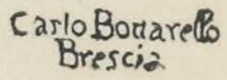
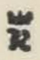
235 

239 

241 

242 

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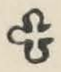
277 

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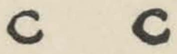
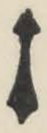
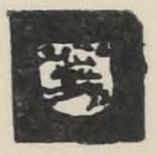
321 

323 

324 

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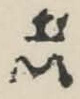
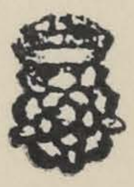
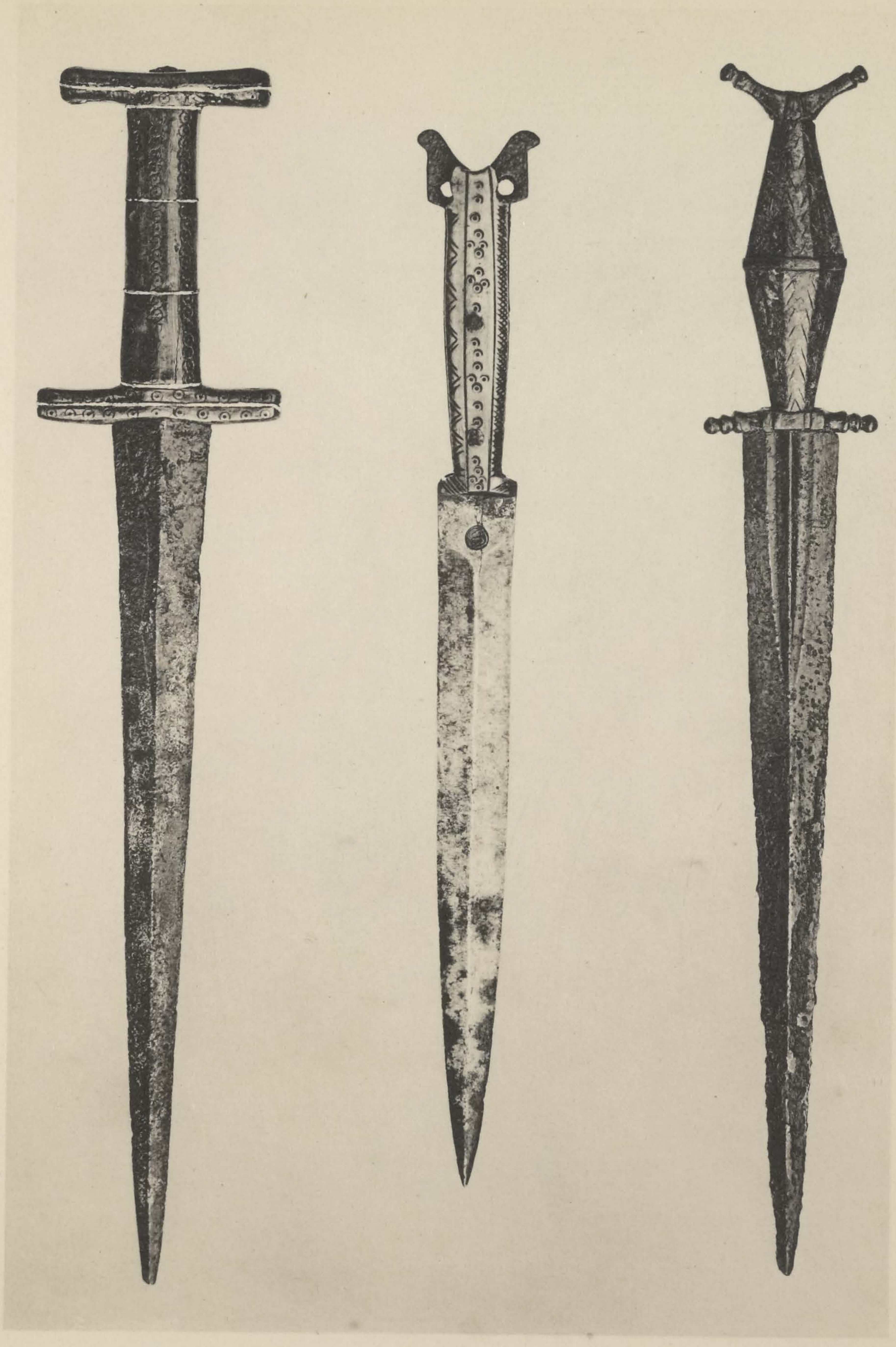
330 

332 

PLATES

PLATE I

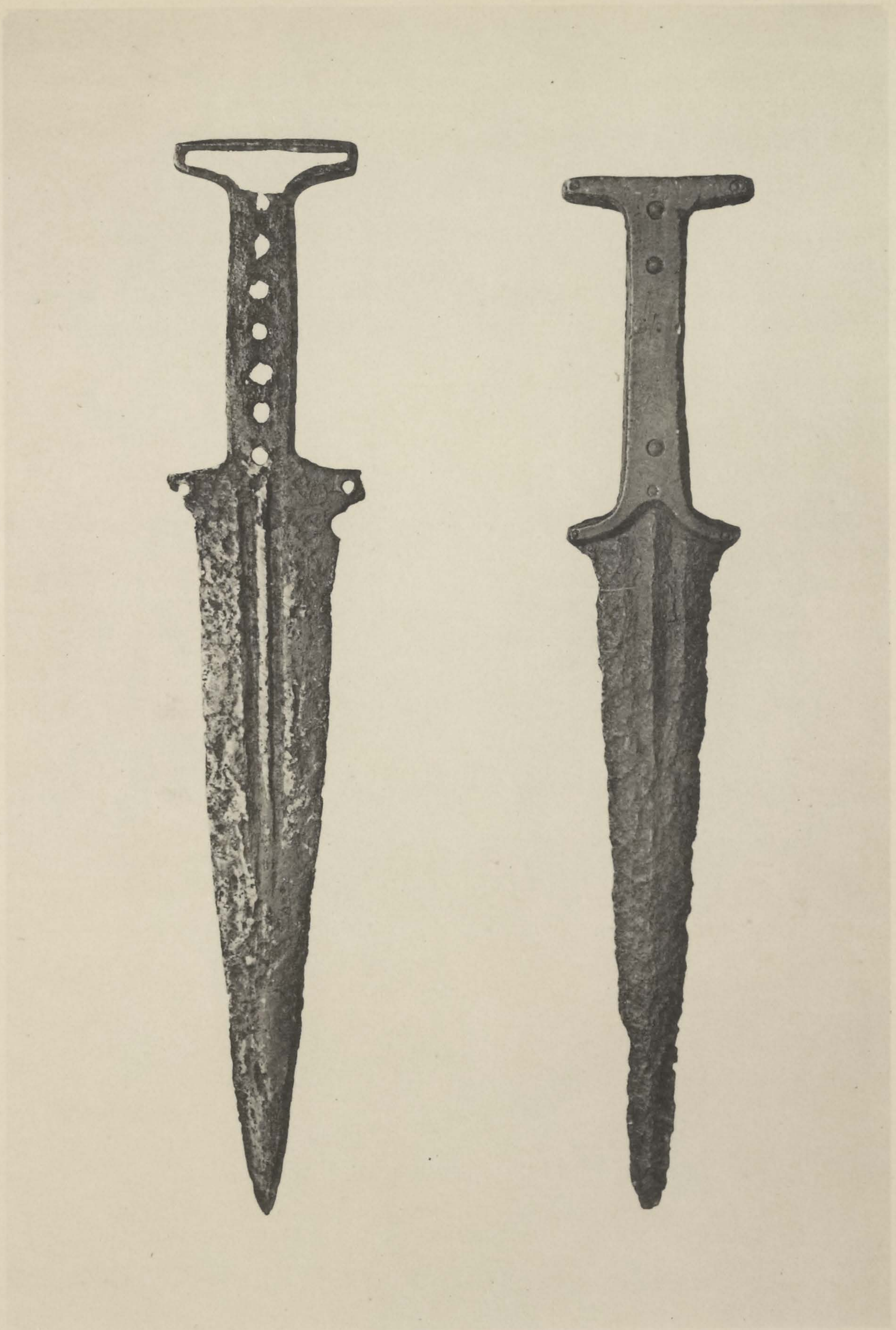


2 1 3

BASILARDS
XIV-XV CENTURY

Imp. de Vaugirard, Paris.

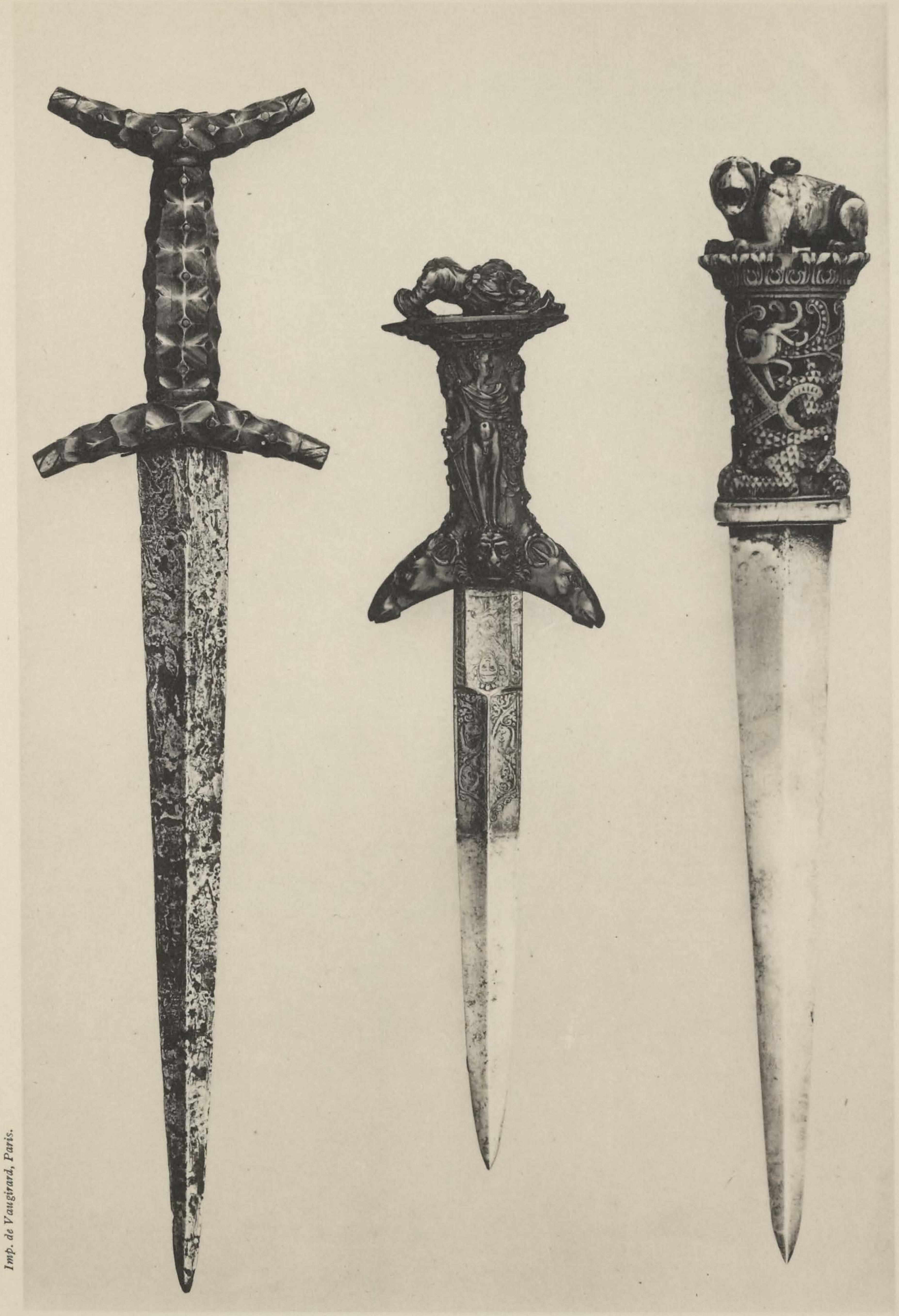
PLATE II



Imp. de Vaugirard, Paris.

BASILARDS. TYPE WORN WITH CHAIN
XIV CENTURY

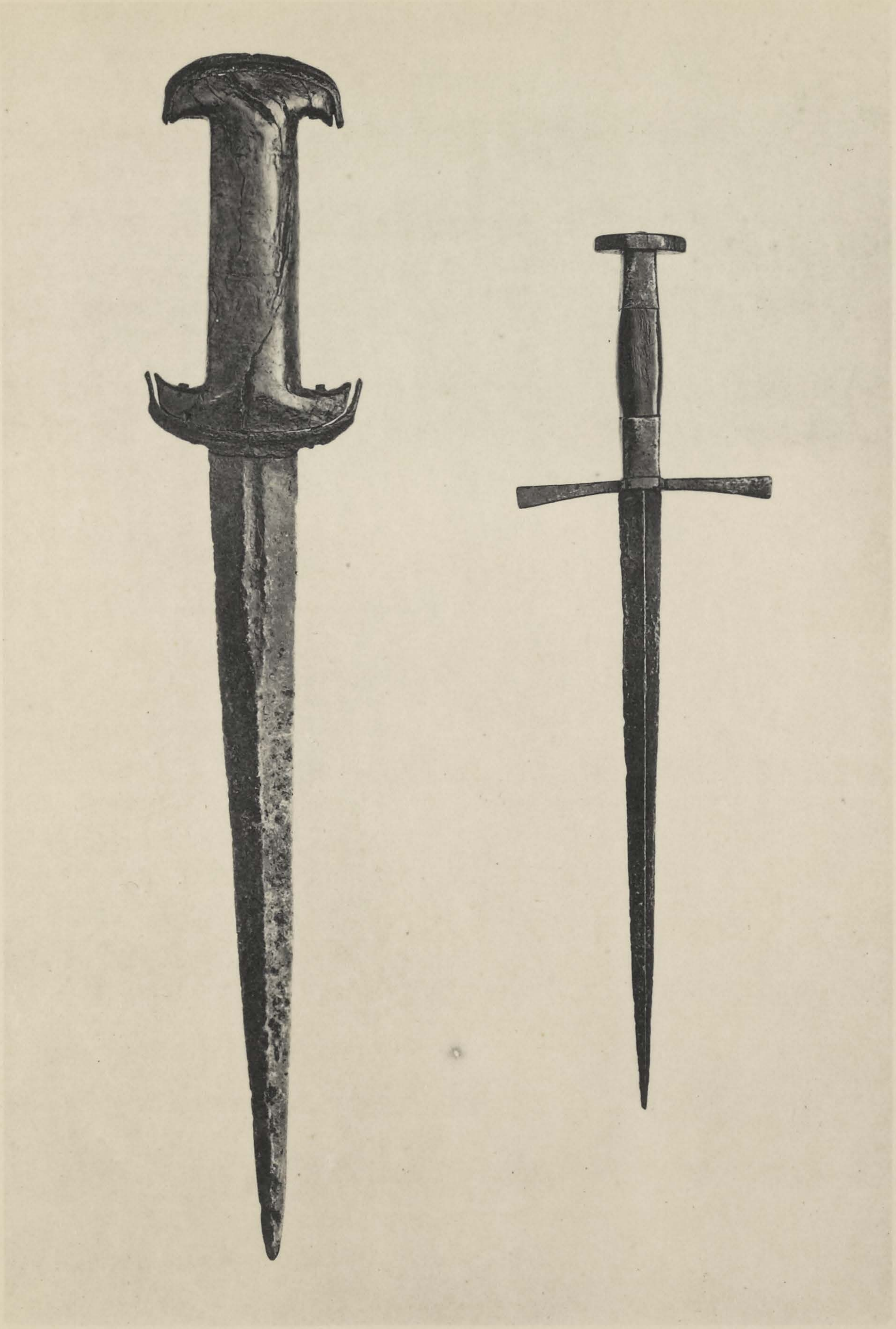
PLATE III



DAGGERS OF BASILARD TYPE
XIV-XVI CENTURY

Imp. de Vaugirard, Paris.

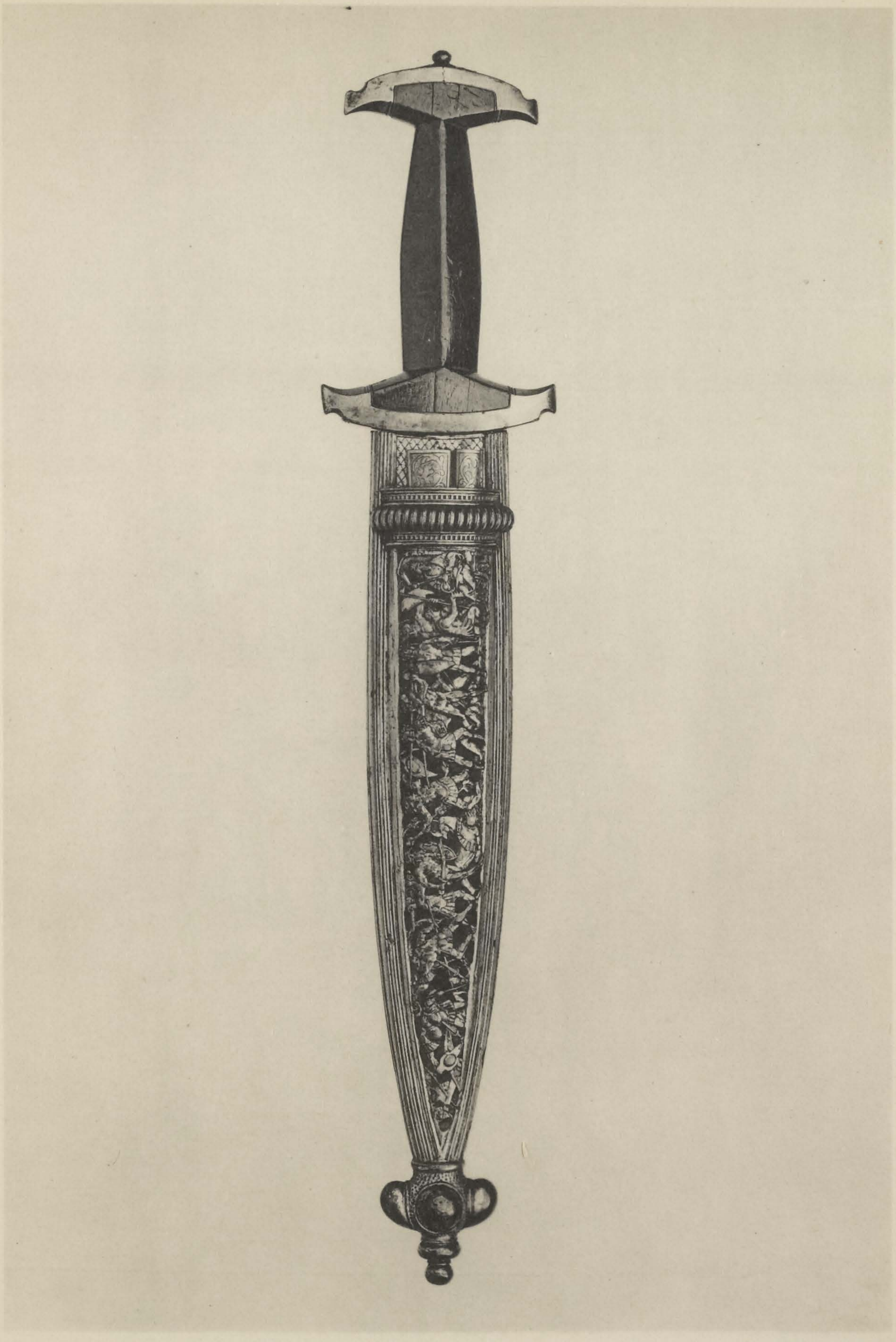
PLATE IV



Imp. de Vaugirard, Paris

II 95

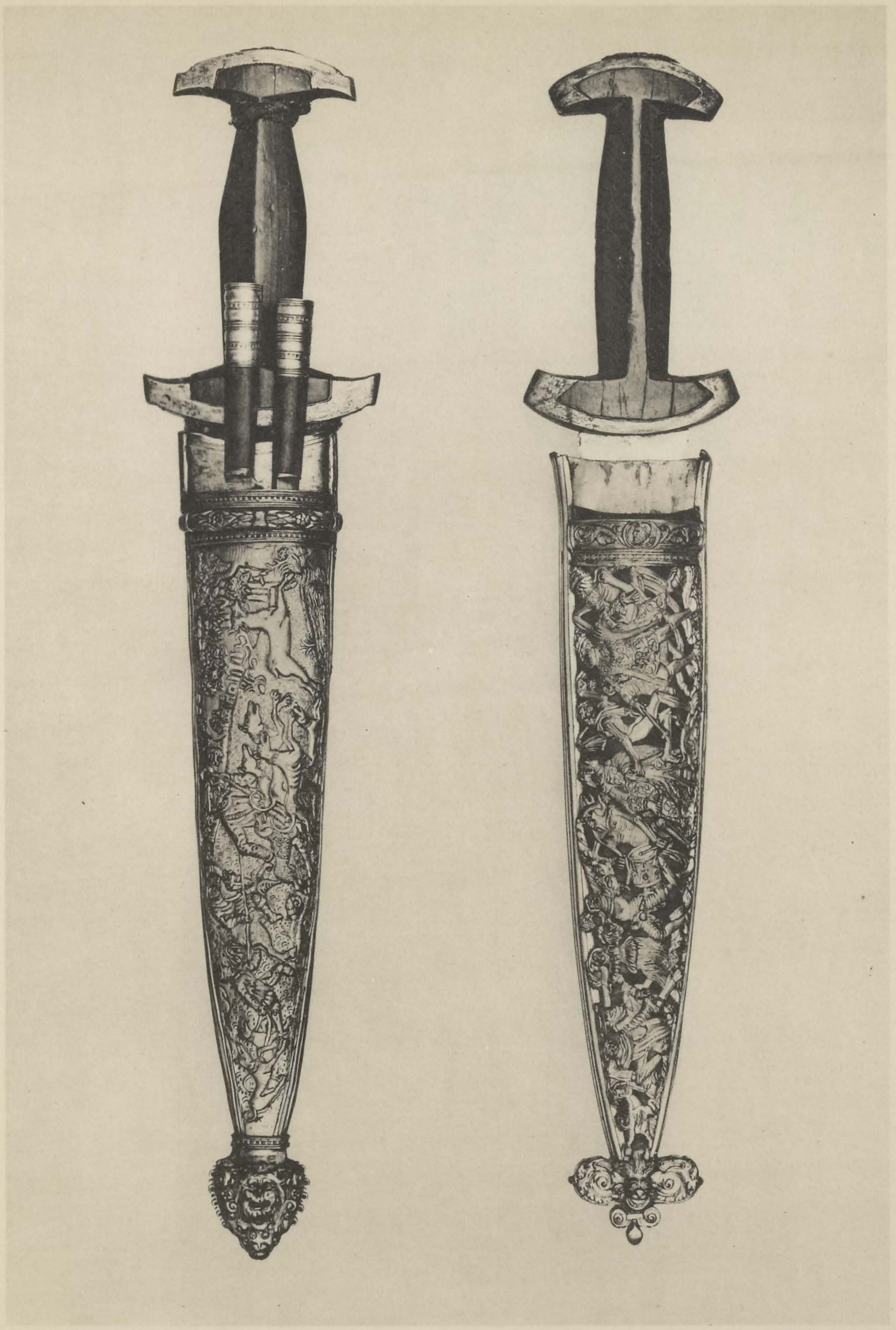
SWISS BASILARD AND QUILLON DAGGER
XIV AND XV CENTURY



Imp. de Vaugirard, Paris.

12
SWISS DAGGER
DATED 1567

PLATE VI

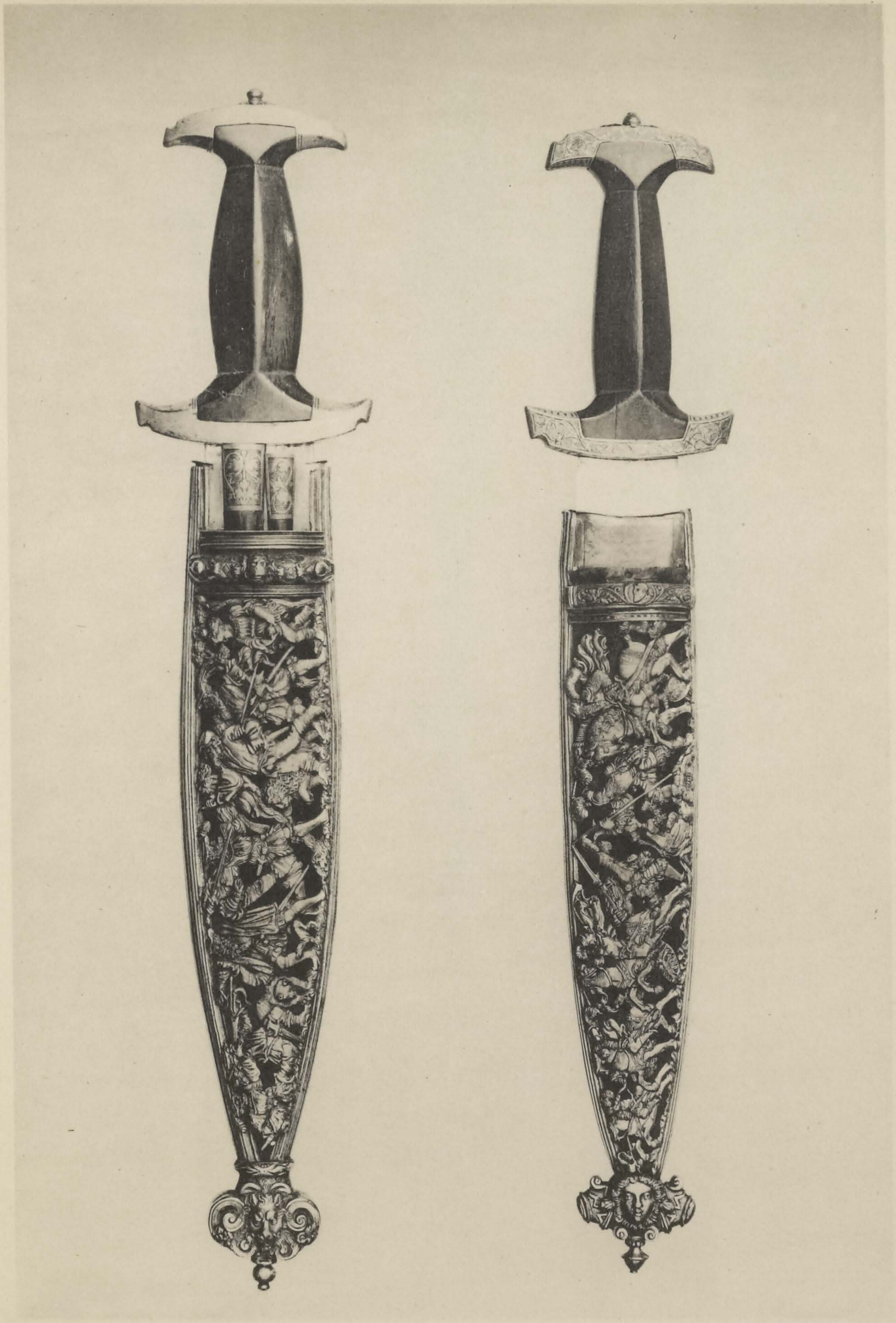


Imp. de Vaugirard, Paris.

14 13

SWISS DAGGERS
1550-1560

PLATE VII

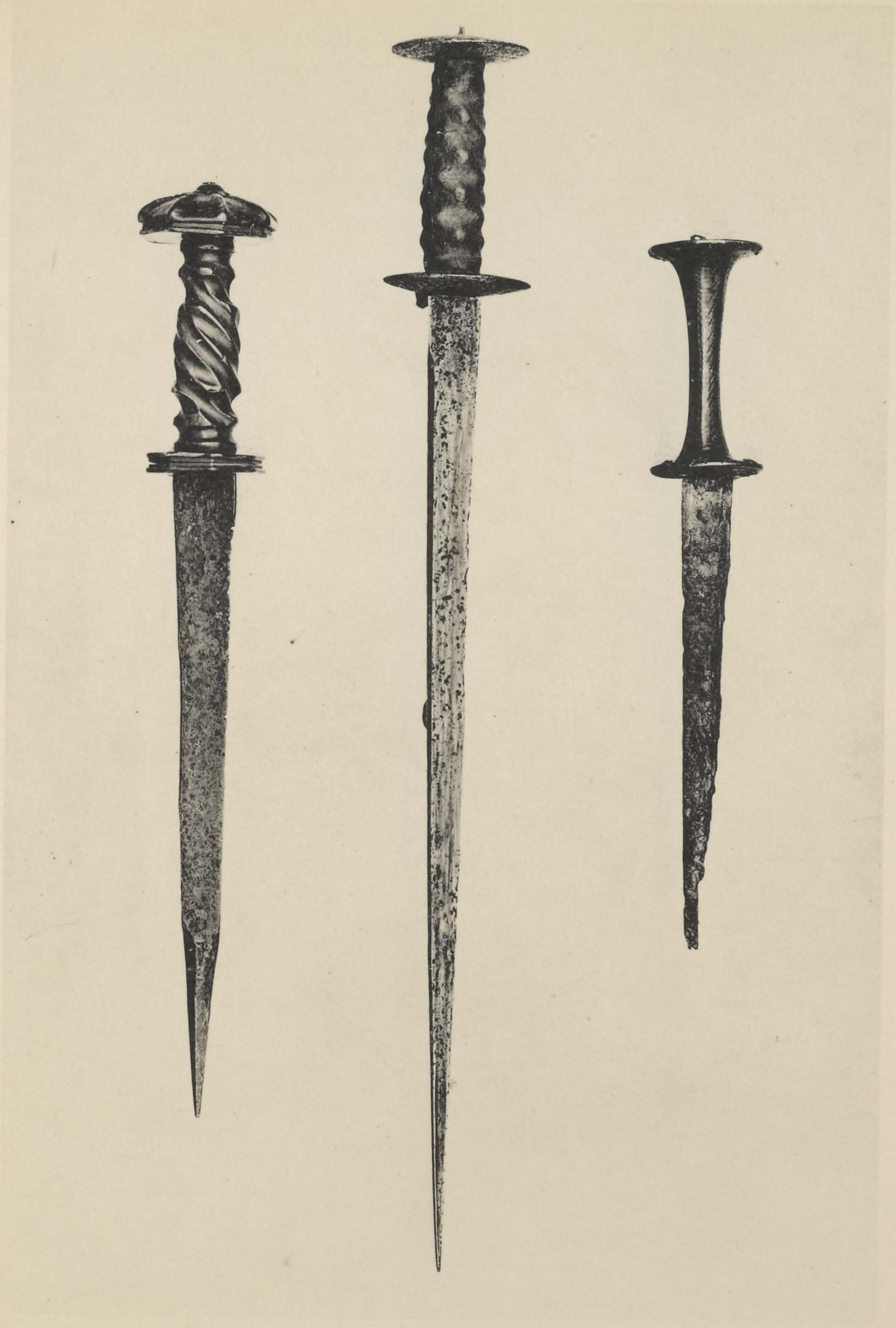


Imp. de Vaugirard, Paris.

15 16

SWISS DAGGERS
1570

PLATE VIII



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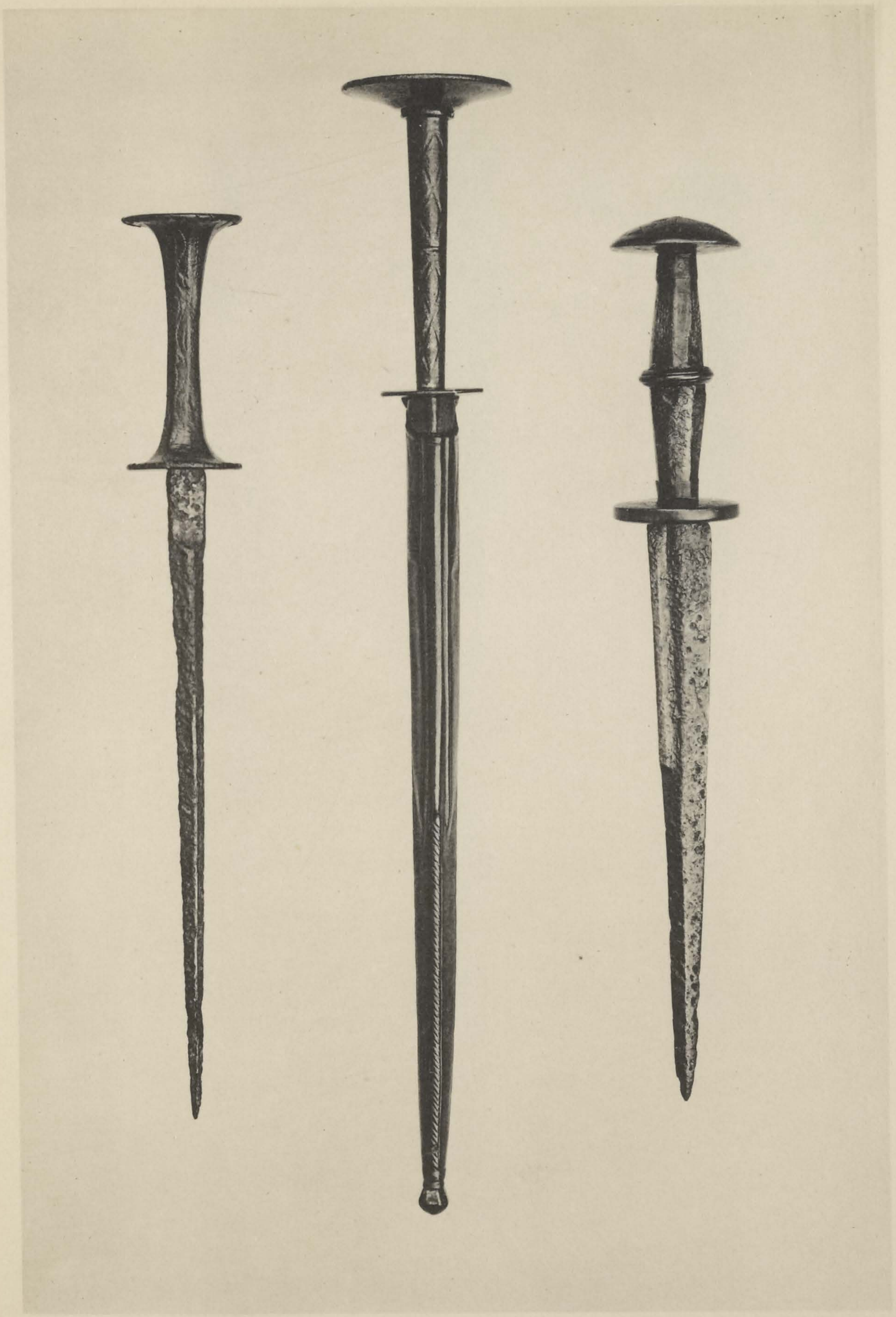
ROUNDEL DAGGERS
XIV-XV CENTURY

Imp. de Vaugirard, Paris.

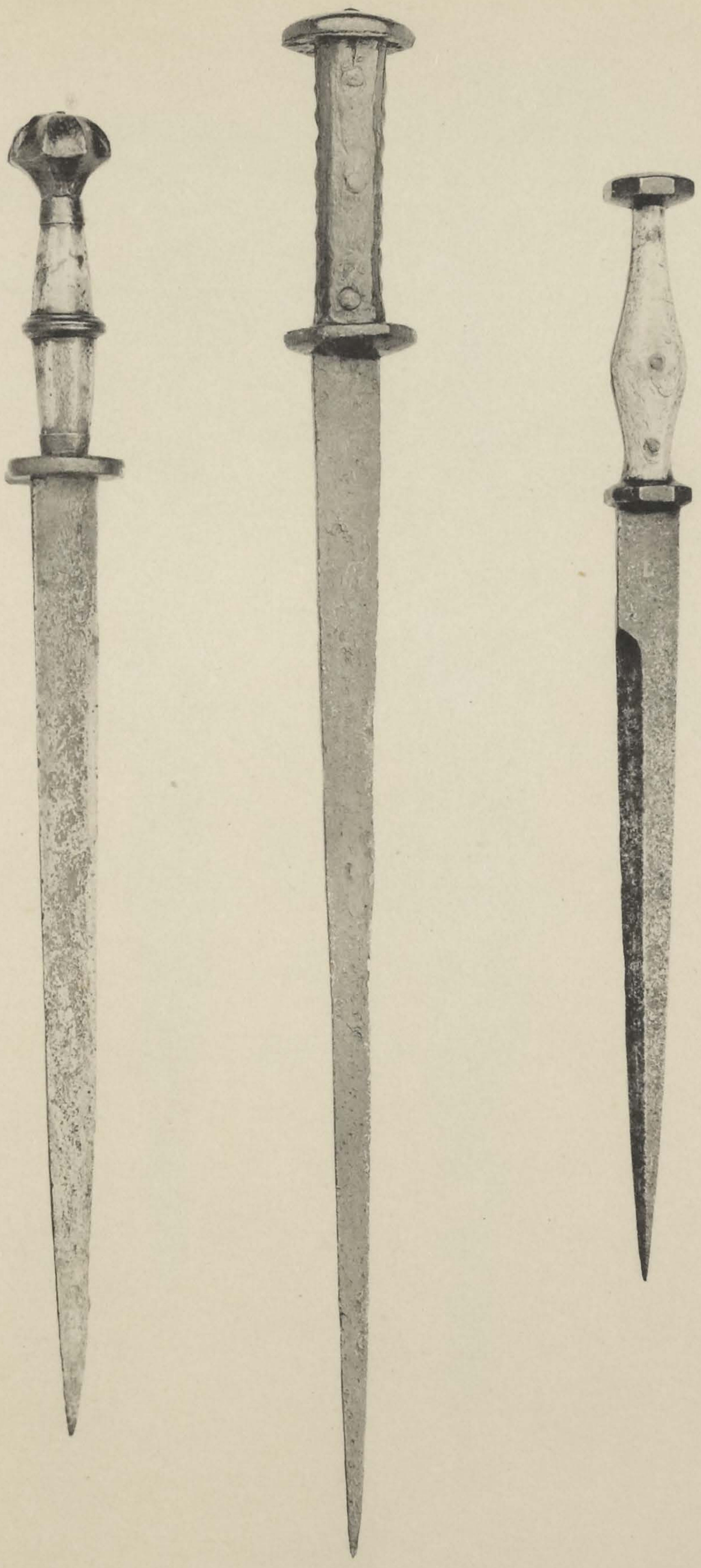


Imp. de Vaugirard, Paris.

18 32 28

ROUNDEL DAGGERS
XIV TO EARLY XVI CENTURY

PLATE X

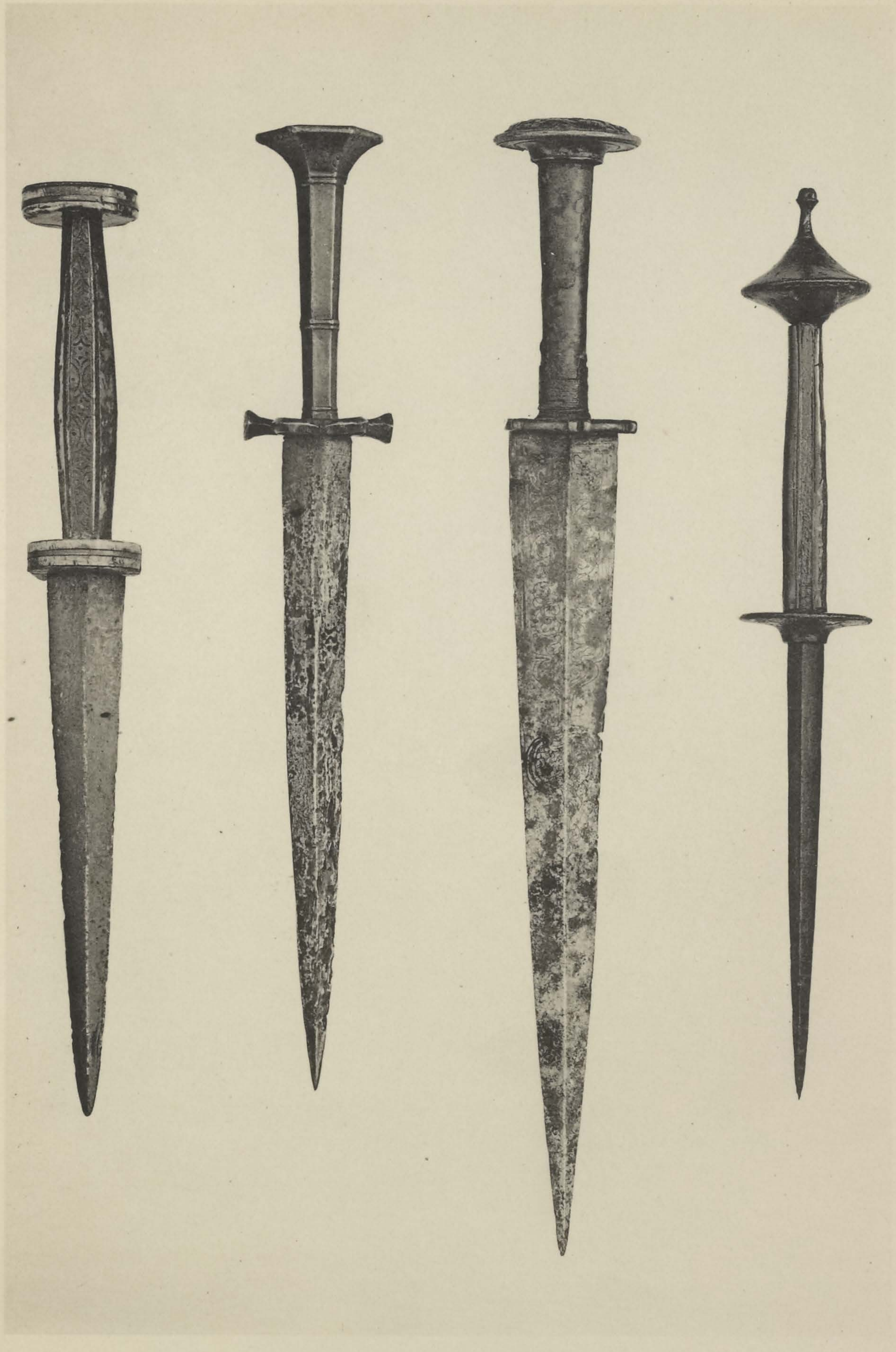


Imp. de Vaugirard, Paris.

22 19 21

ROUNDEL DAGGERS
XV CENTURY

PLATE XI



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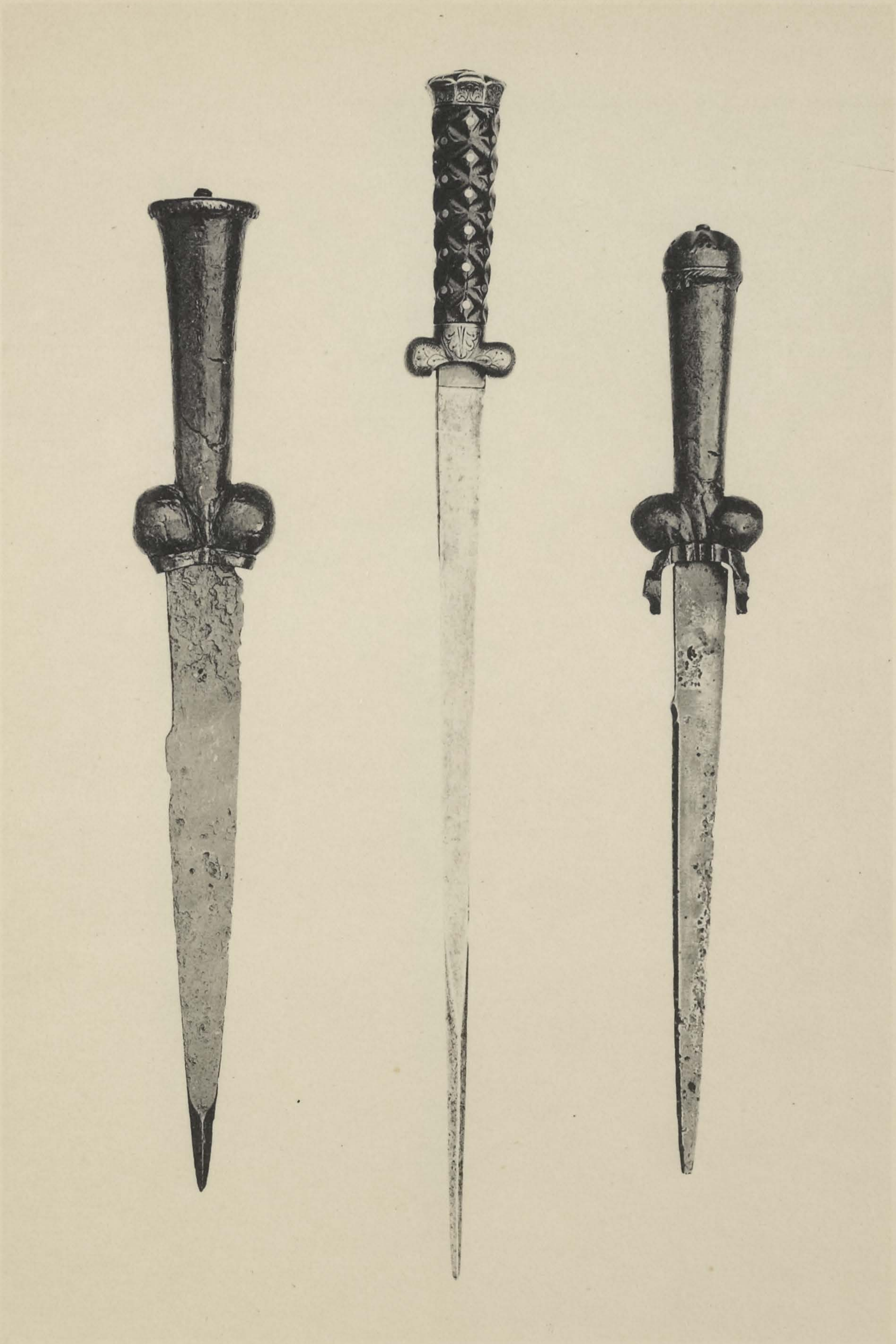
ROUNDEL AND LANDSKNECHT DAGGERS
XV TO EARLY XVI CENTURY

Imp. de Vaugirard, Paris.

PLATE XII



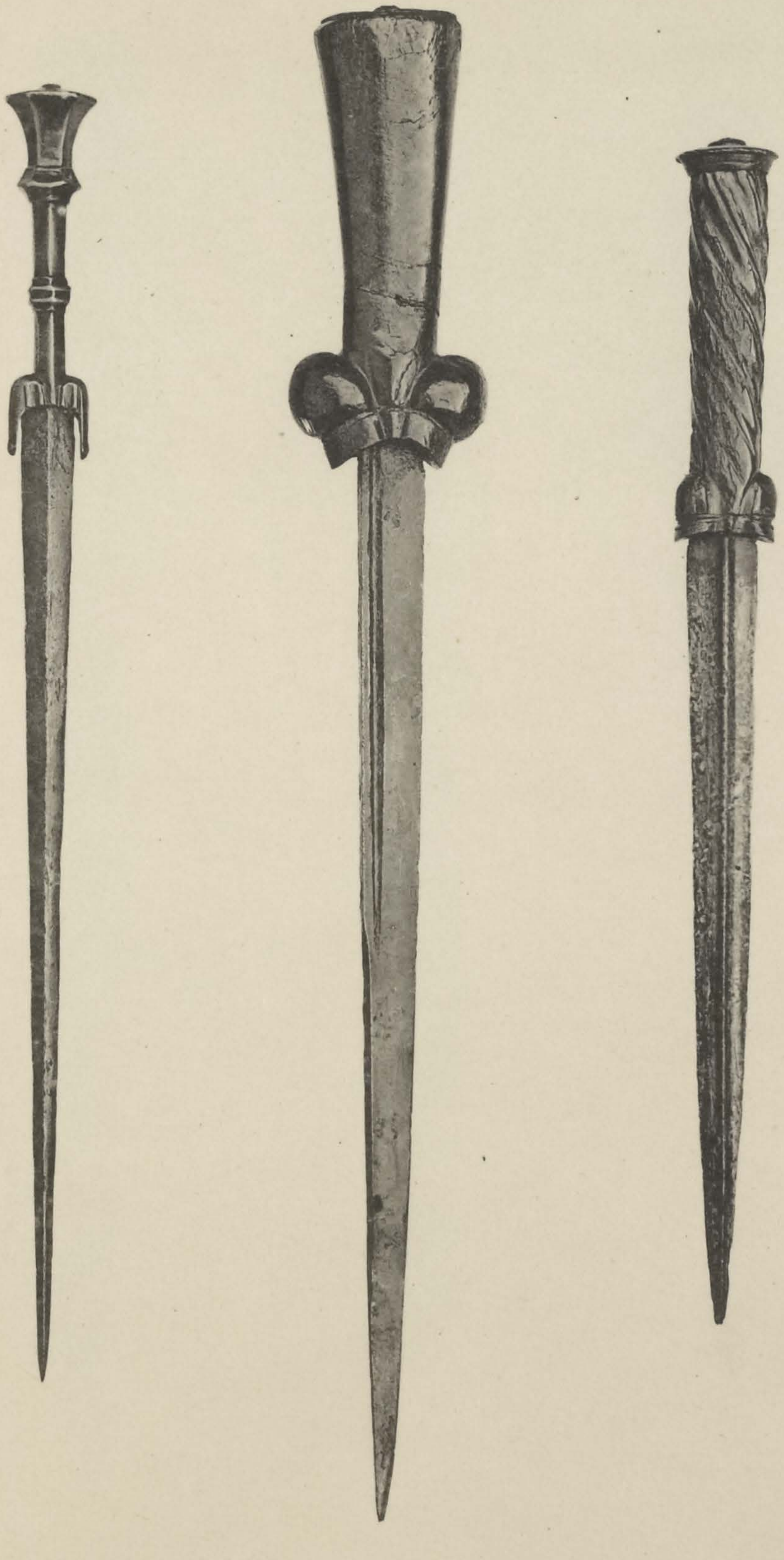
Imp. de Vaugirard, Paris.

34 50 44

KIDNEY DAGGERS

1380-1500

PLATE XIII



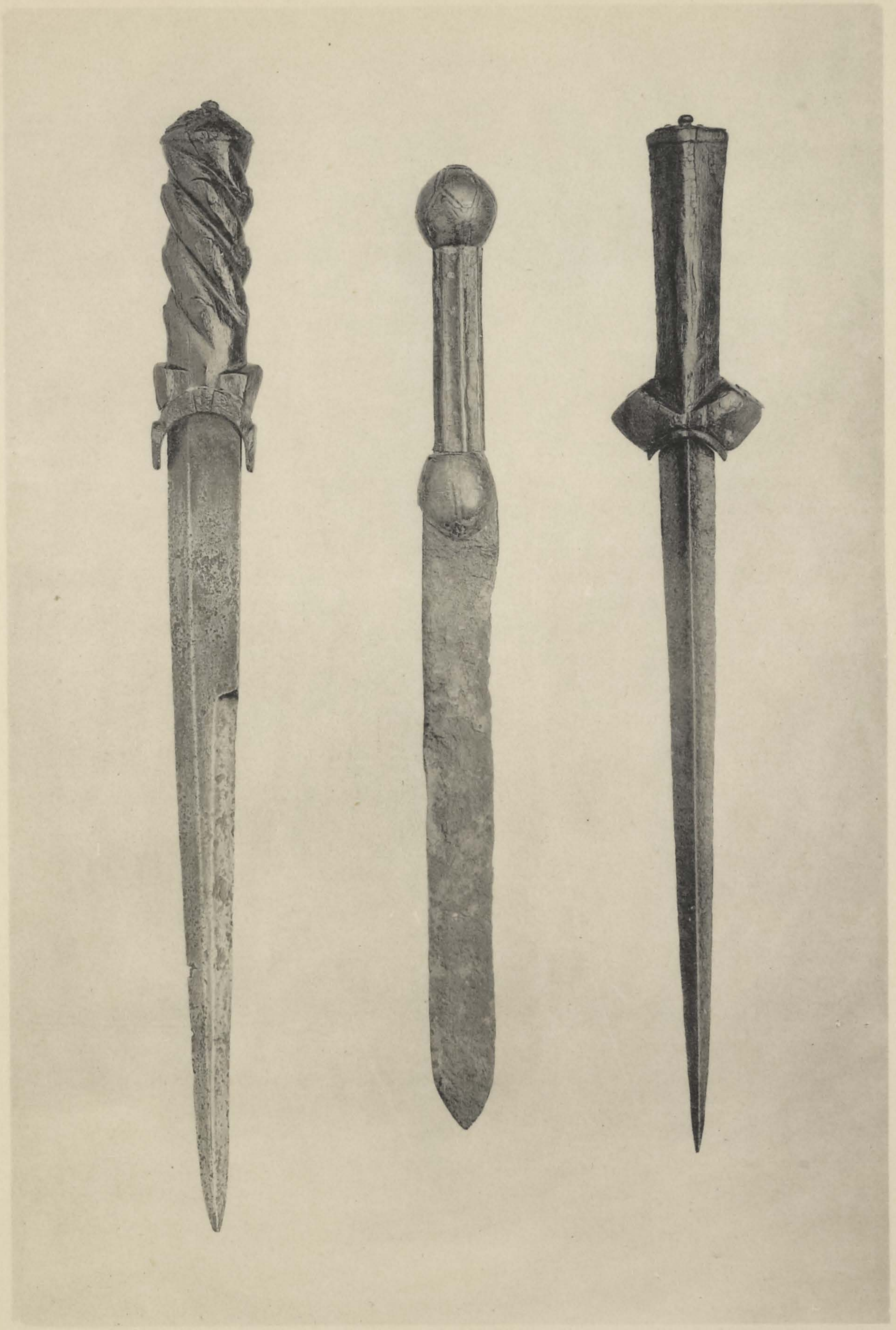
Imp. de Vaugirard, Paris.

52 35 51

KIDNEY DAGGERS

1400-1500

PLATE XIV



Imp. de Vaugirard, Paris.

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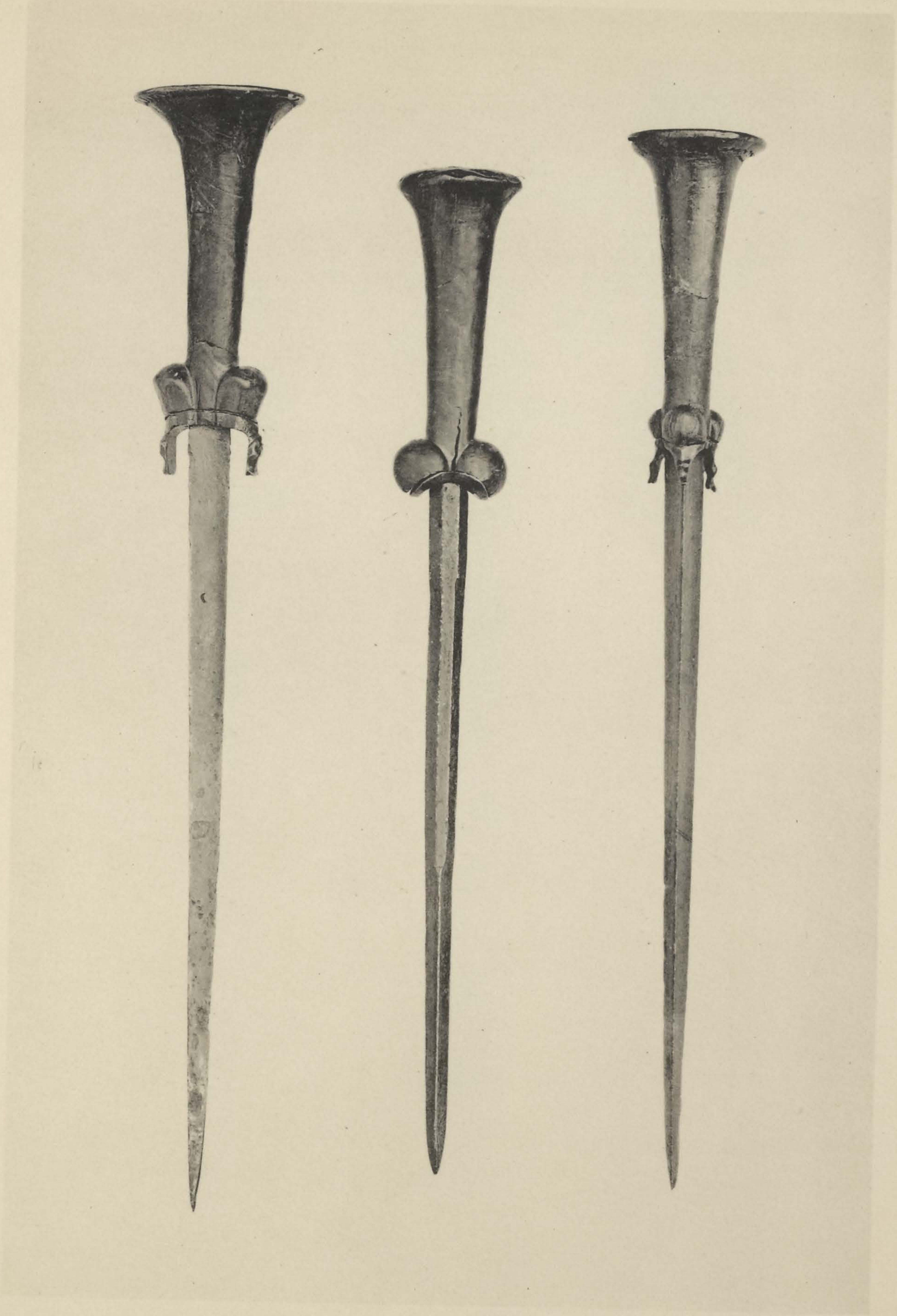
KIDNEY DAGGERS AND BASILARD
XIV AND XV CENTURY

PLATE XV



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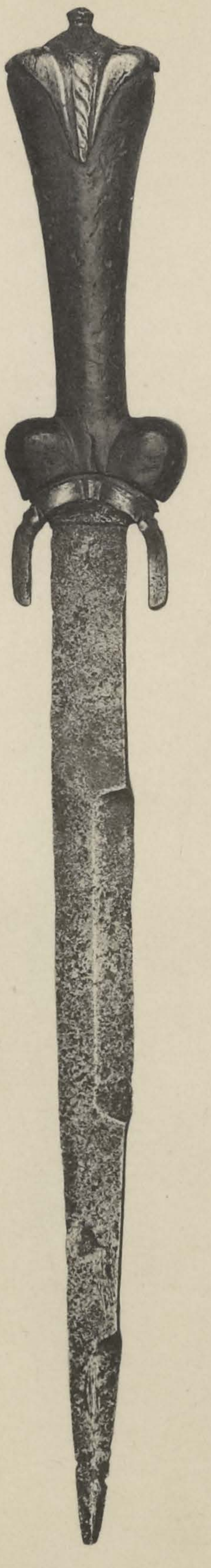
KIDNEY DAGGERS
XV CENTURY

Imp. de Vaugirard, Paris.

PLATE XVI



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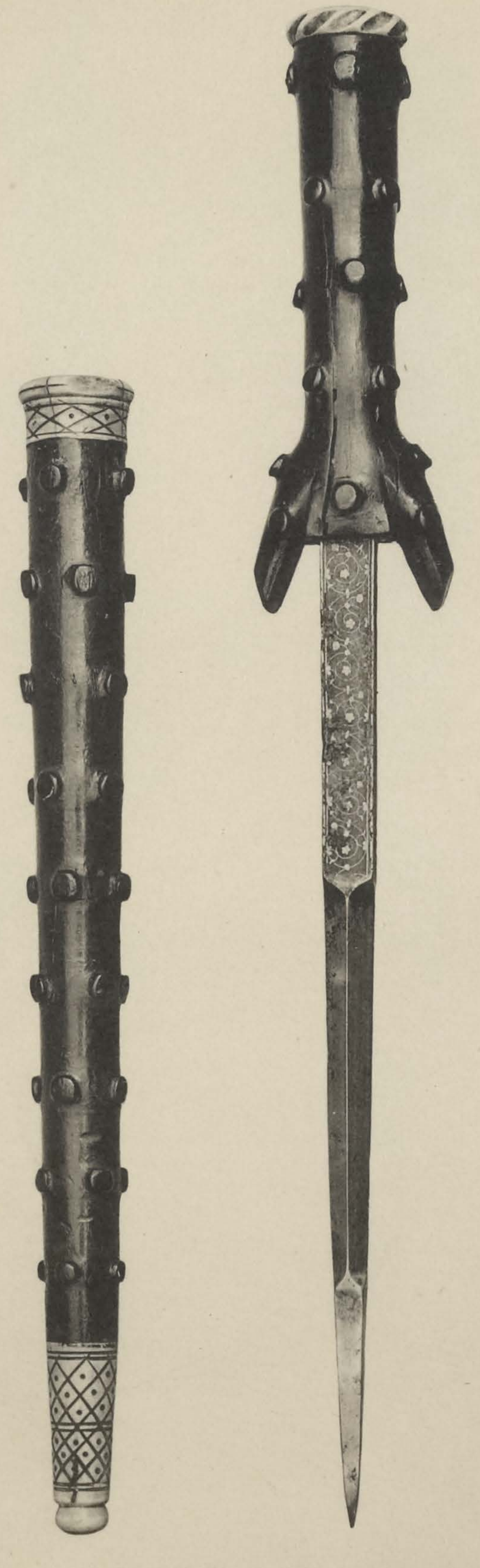

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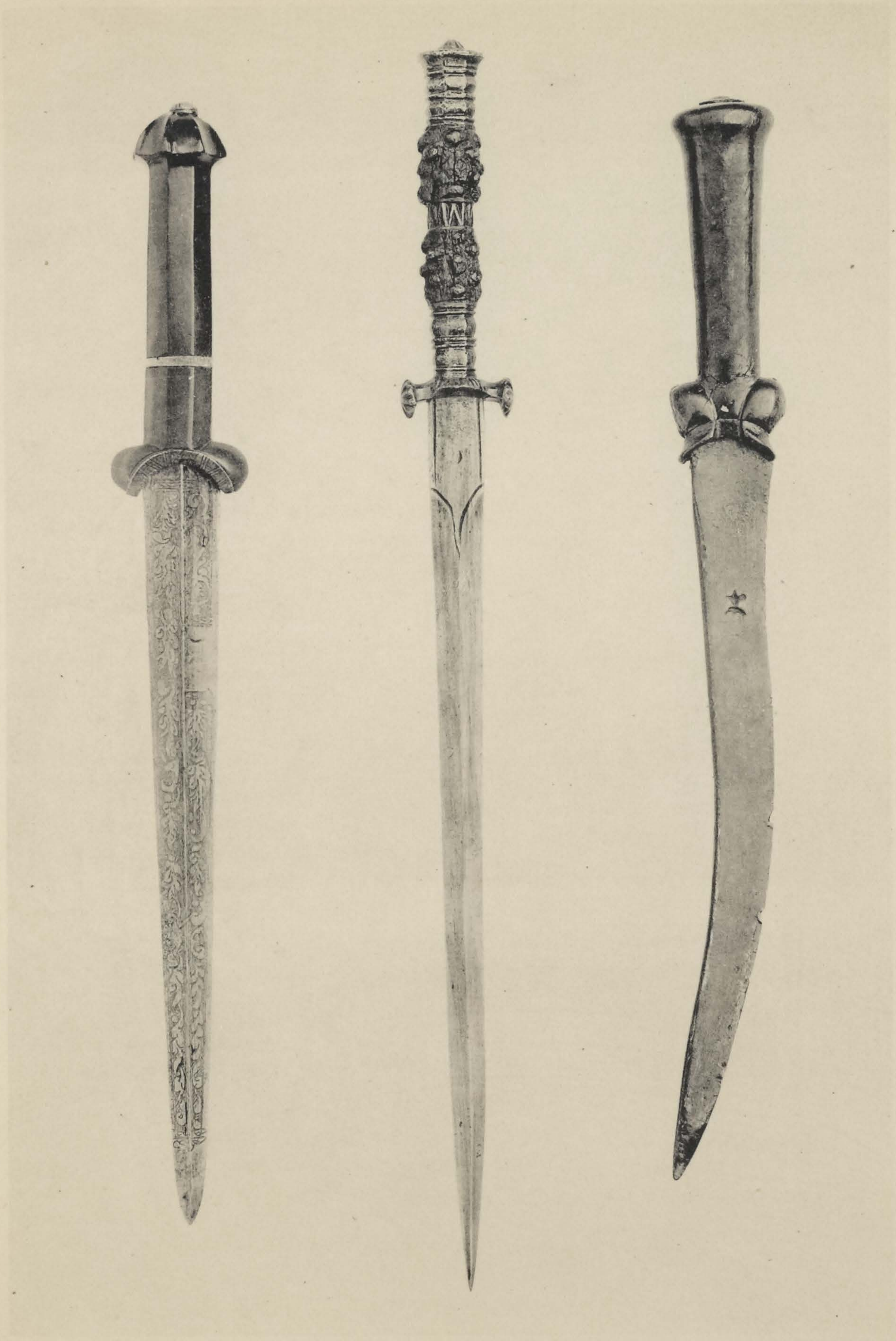
Imp. de Vaugirard, Paris.

KIDNEY DAGGERS
XV-XVI CENTURY

Plate XVII



Imp. de Vaugirard, Paris.

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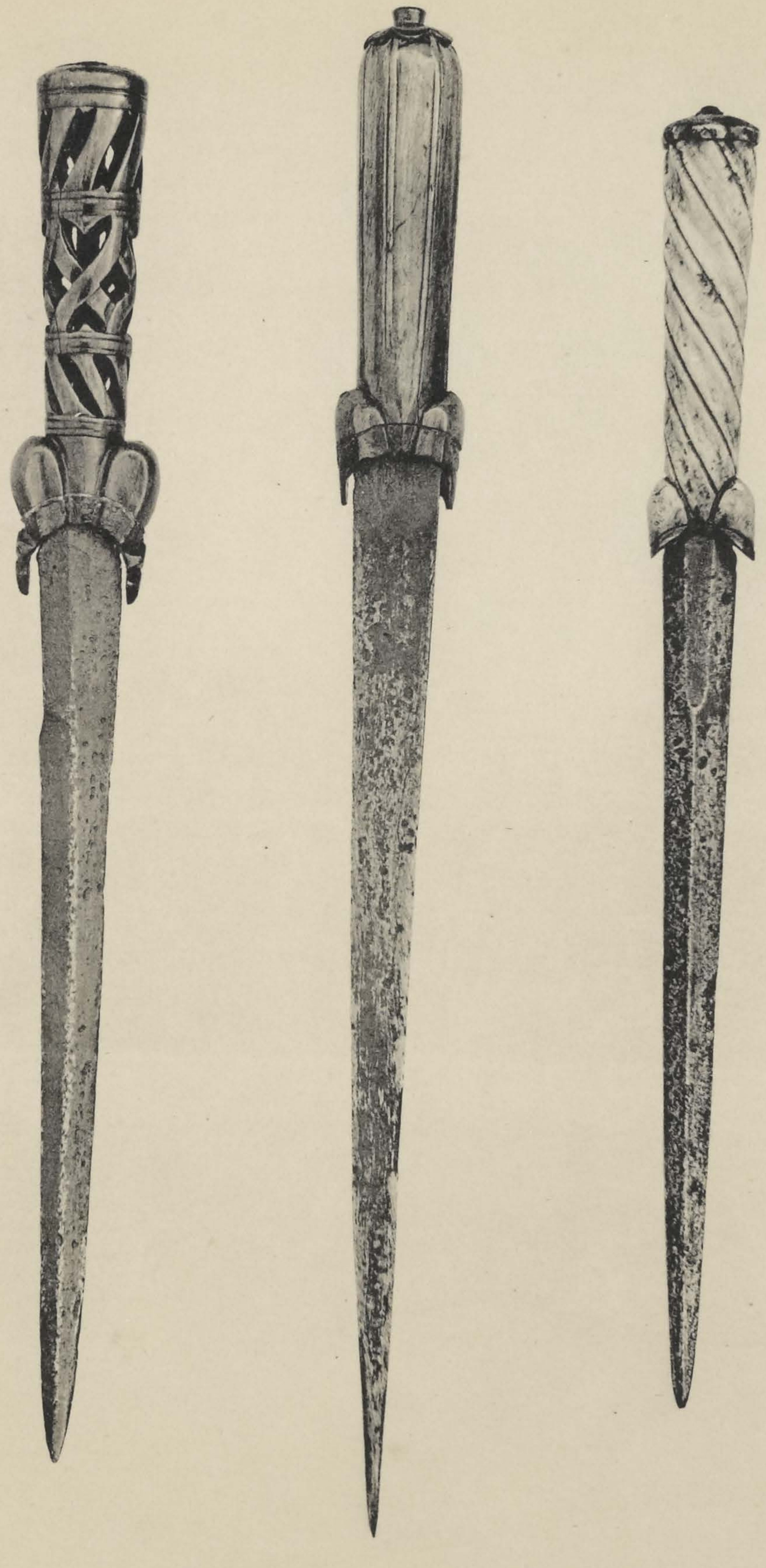
Kidney Daggers
1450-1610



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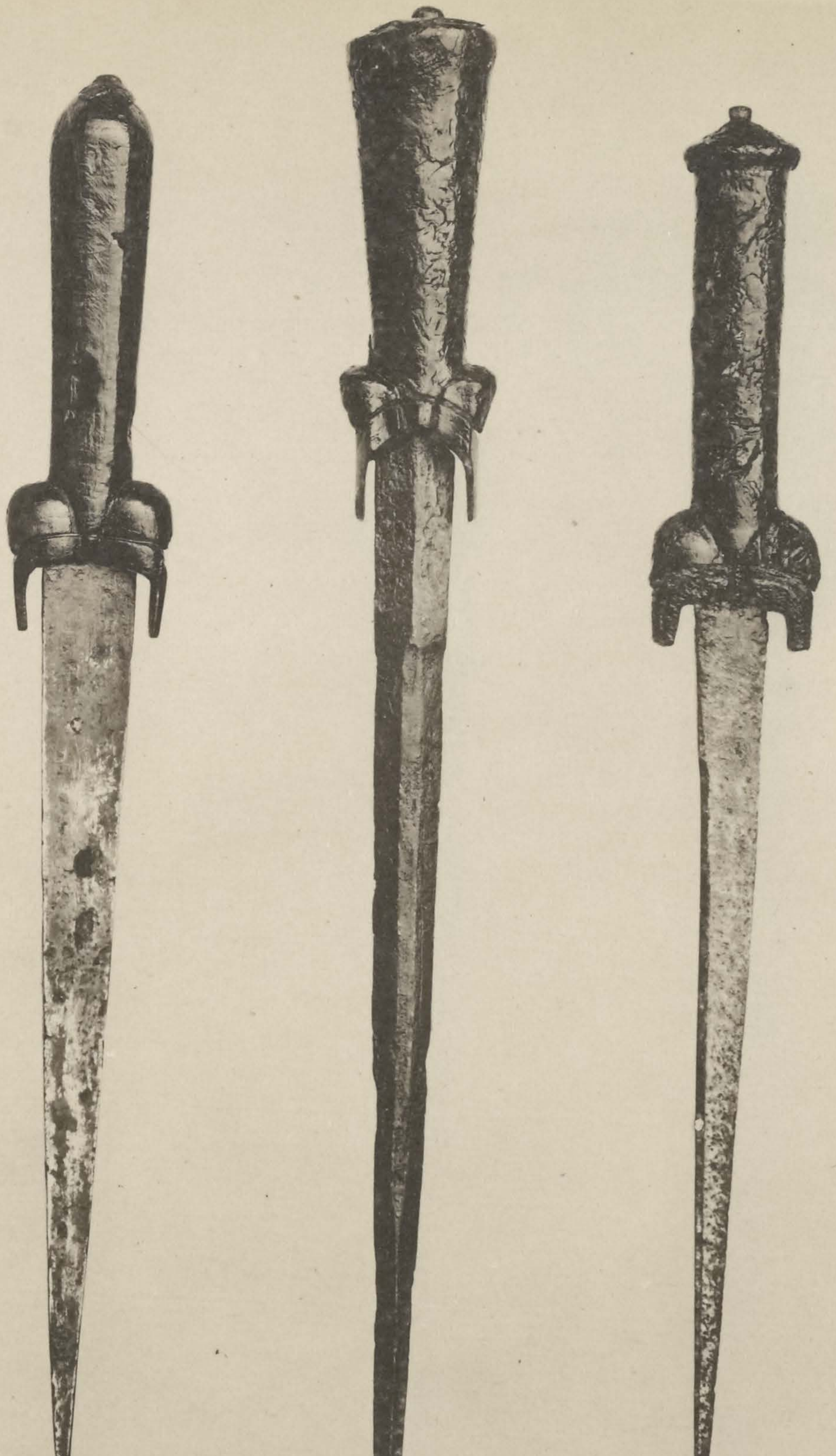
KIDNEY DAGGERS
XV-XVI CENTURY

Imp. de Vaugirard, Paris.

Plate XIX



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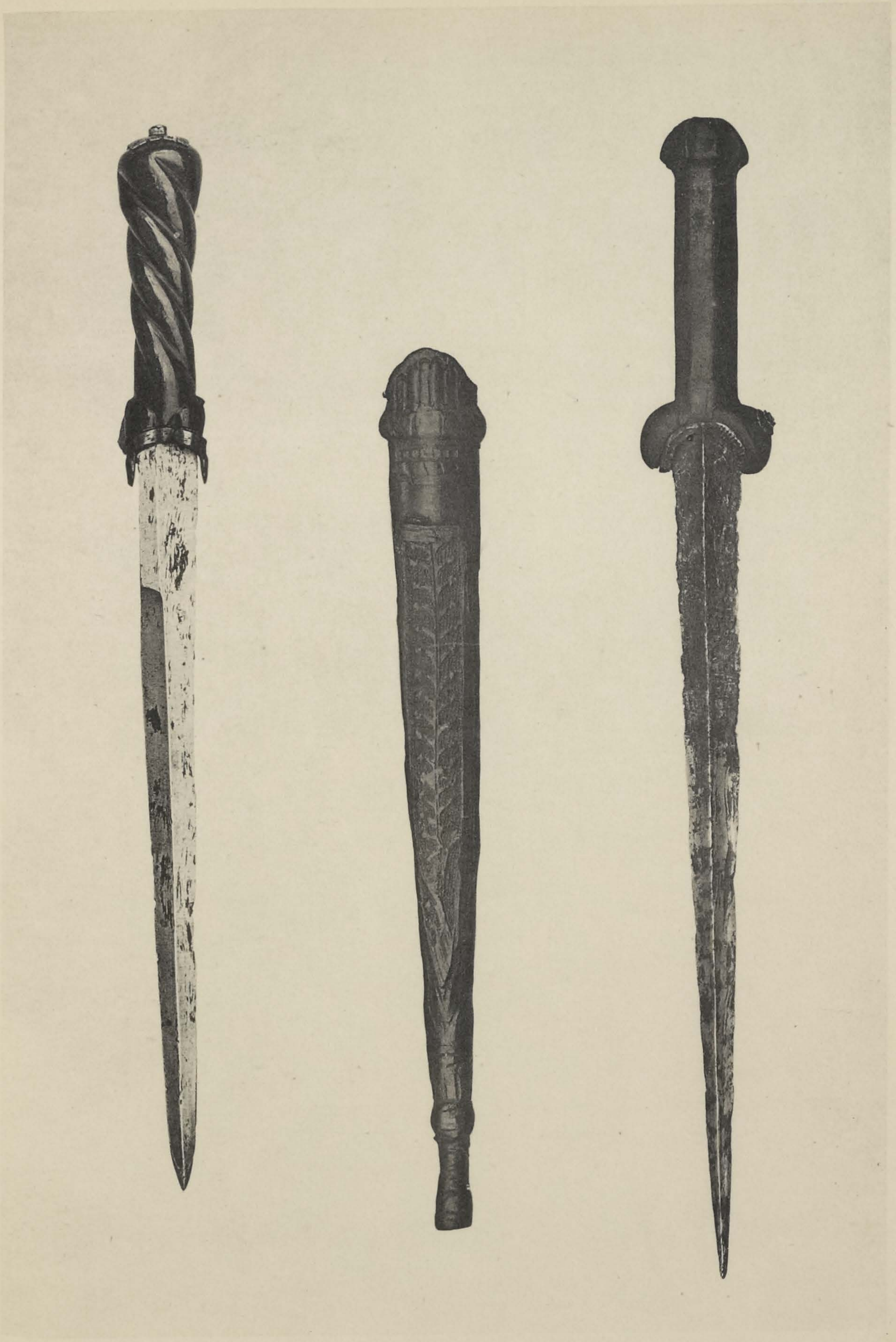
Kidney Daggers
XV to Early XVI Century

Imp. de Vaugirard, Paris.

PLATE XX



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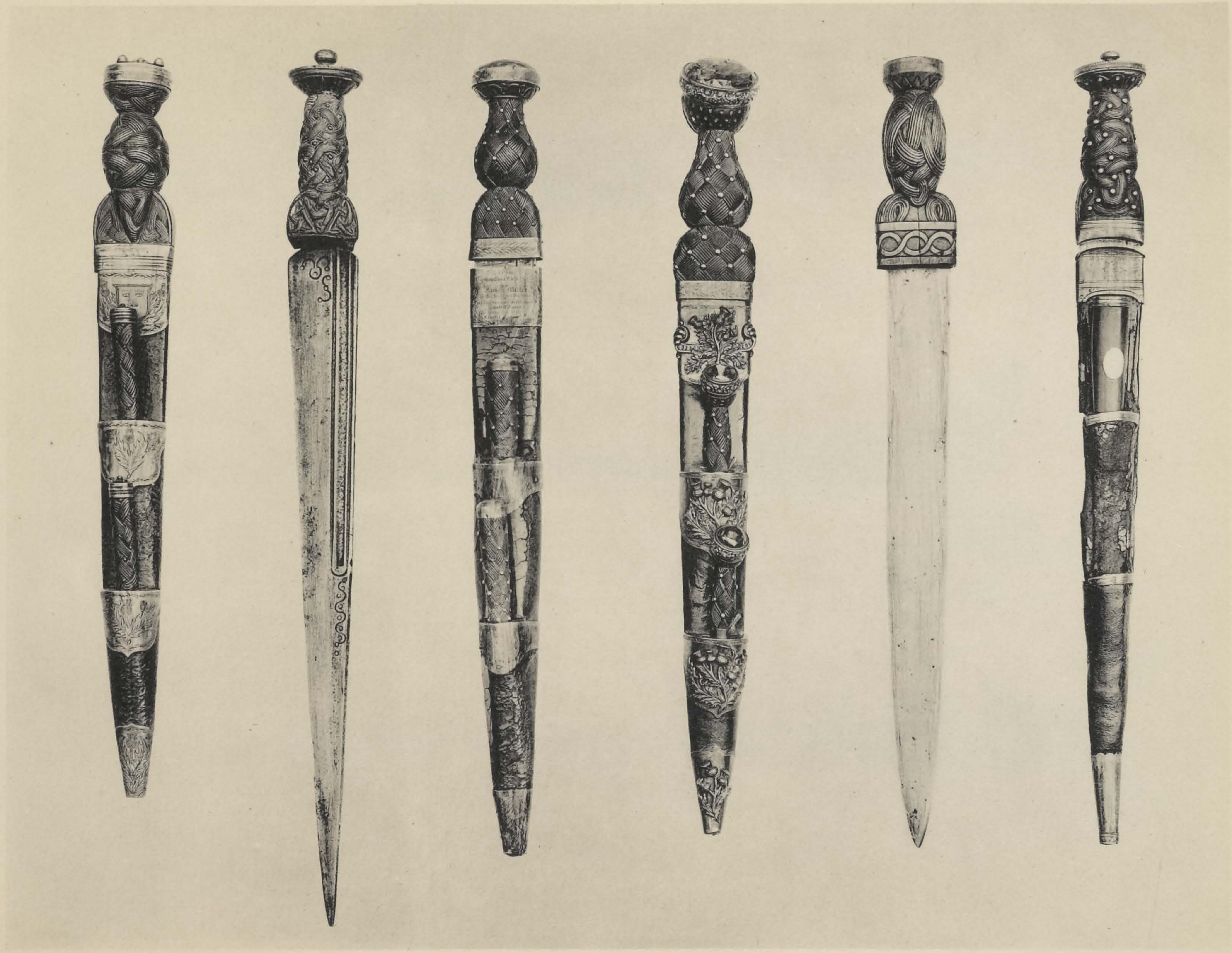
KIDNEY DAGGERS
XV AND LATE XVI CENTURY

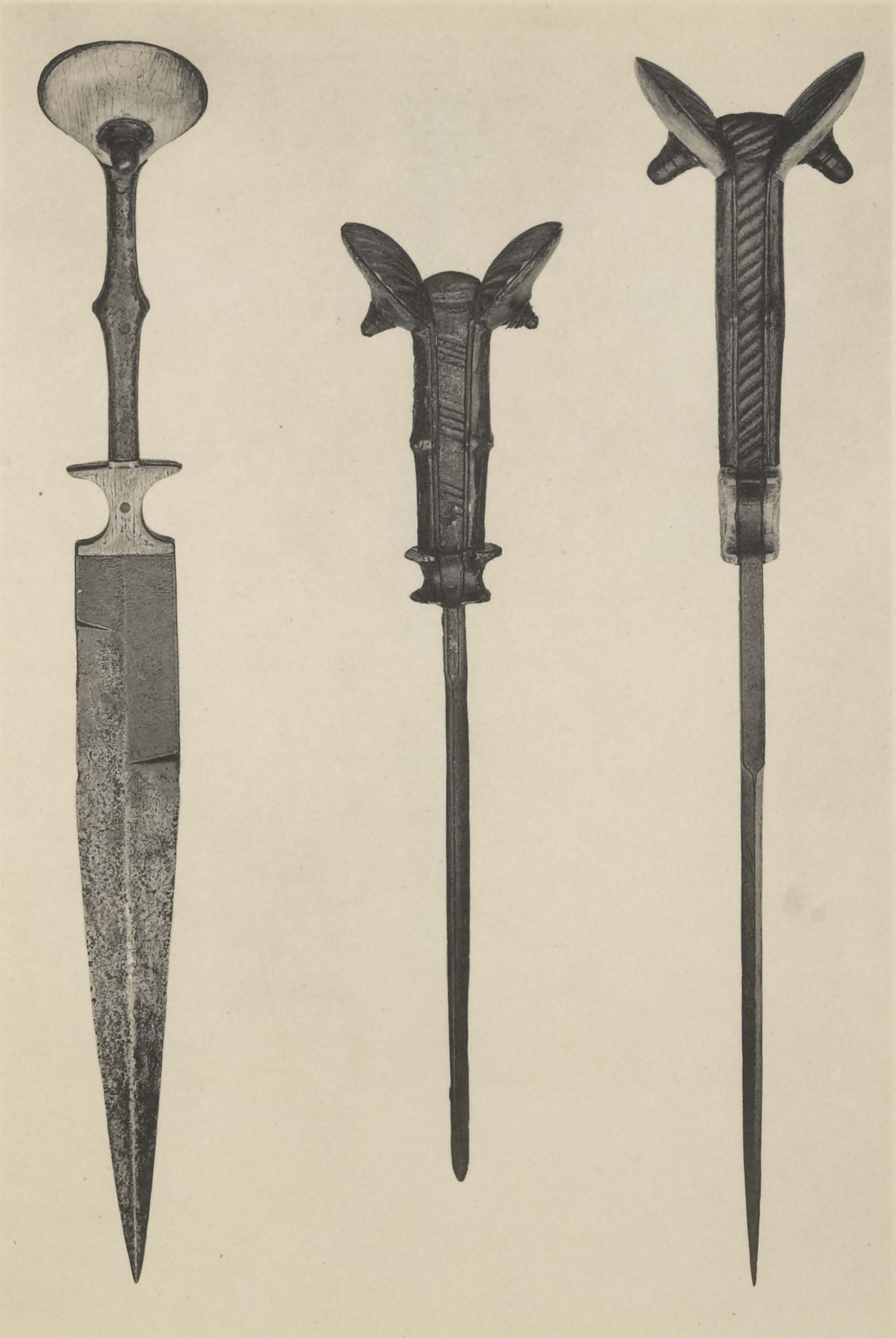
Imp. de Vaugirard, Paris.



Imp. de Vaugirard, Paris.

59
HIGHLAND DIRKS
XVII-XIX CENTURY

PLATE XXII



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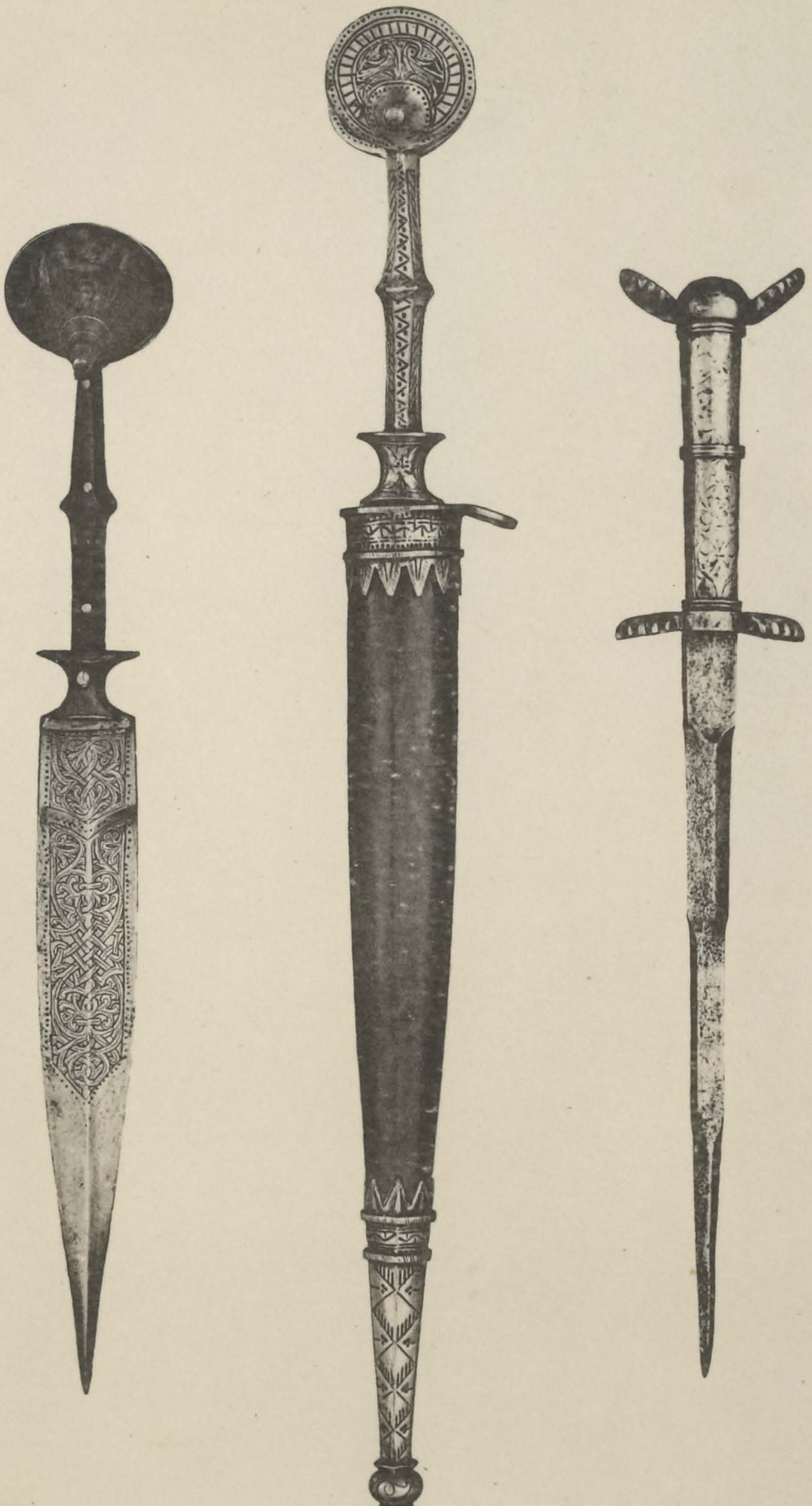
EARED DAGGERS

1450-1500

Imp. de Vaugirard, Paris.

PLATE XXIII



Imp. de Vaugirard, Paris.

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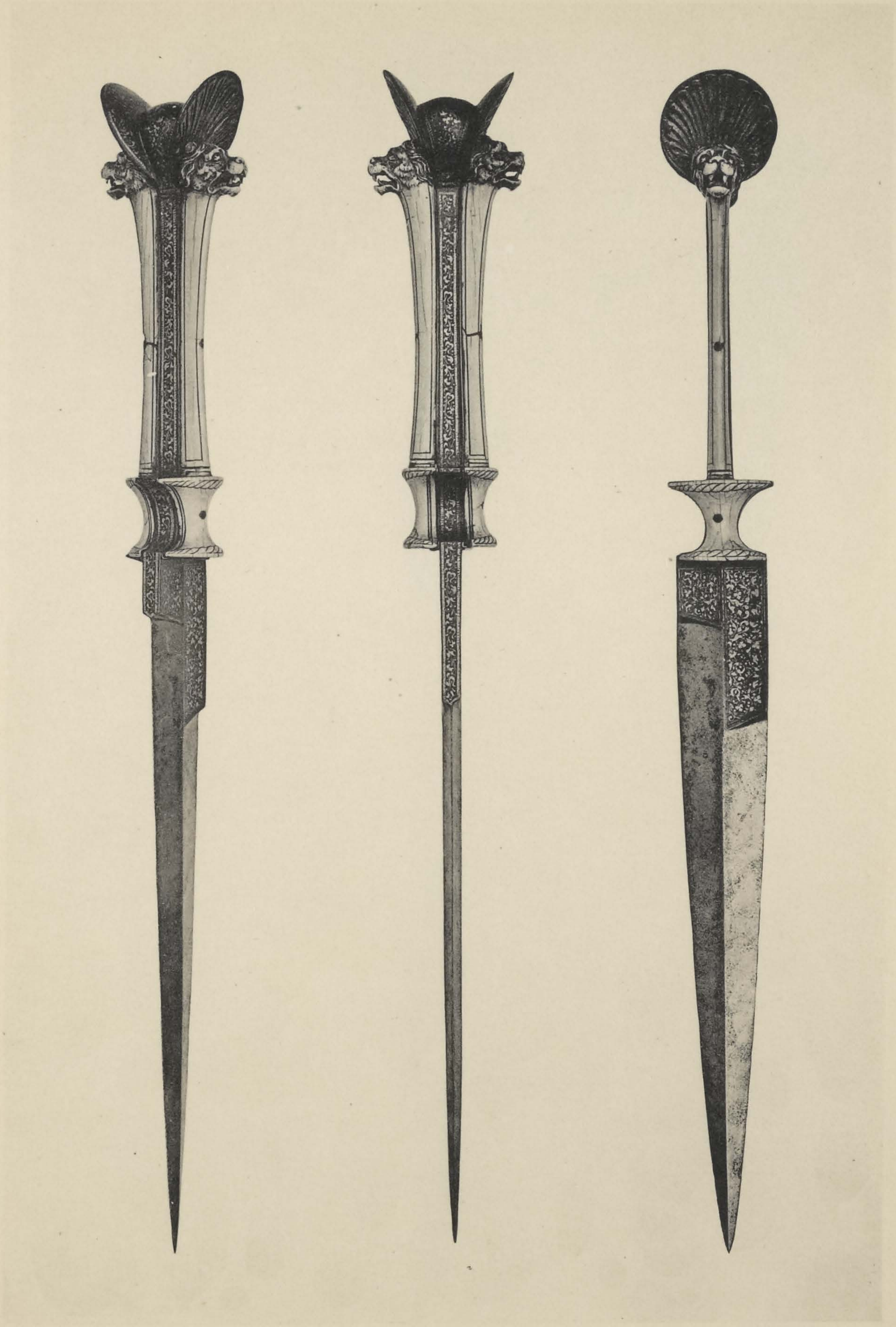
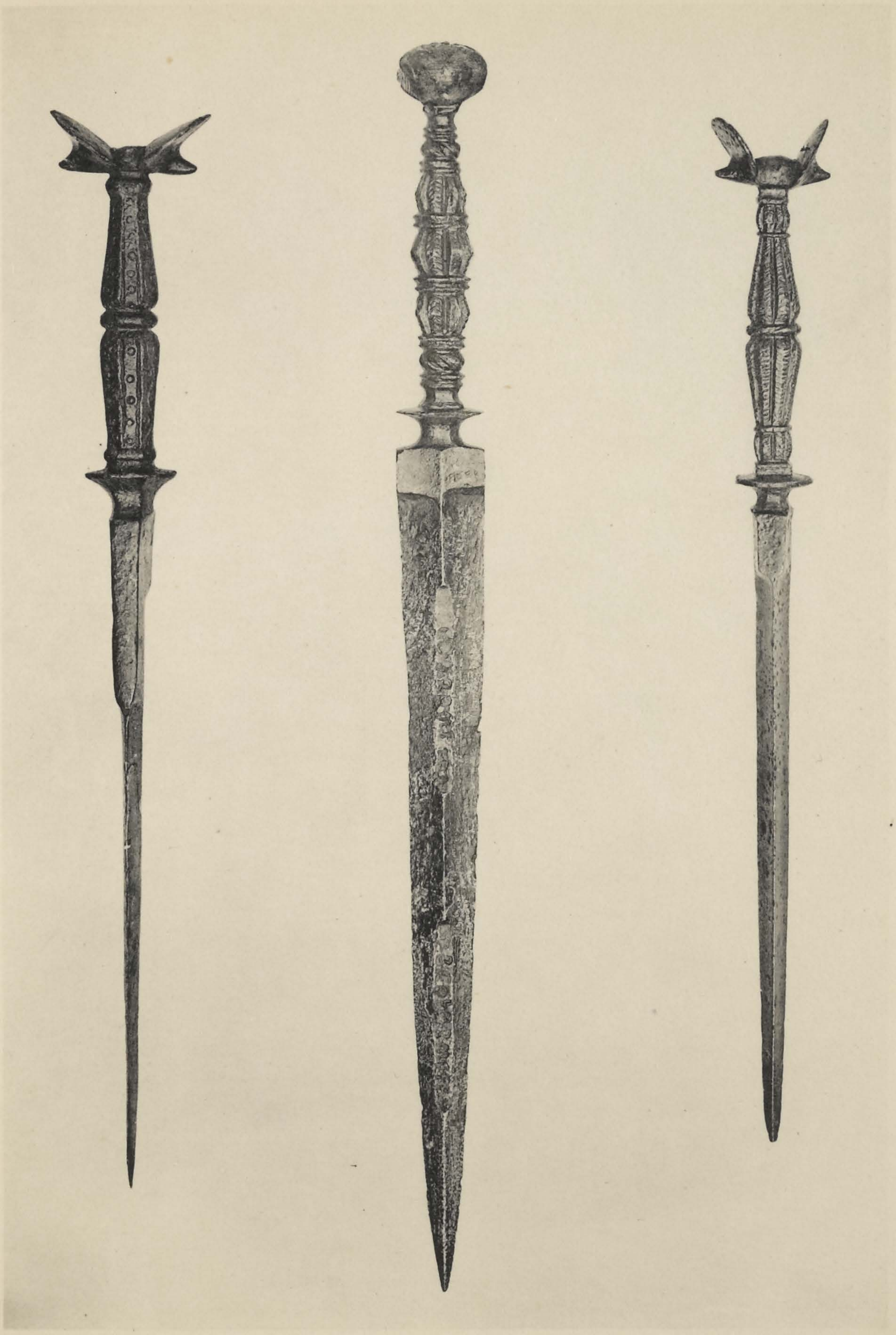
EARED DAGGERS AND DAGGER OF BASILARD TYPE
XVI CENTURY



Imp. de Vaugirard, Paris.

68
EARED DAGGER
ITALIAN, 1530-1560

PLATE XXV



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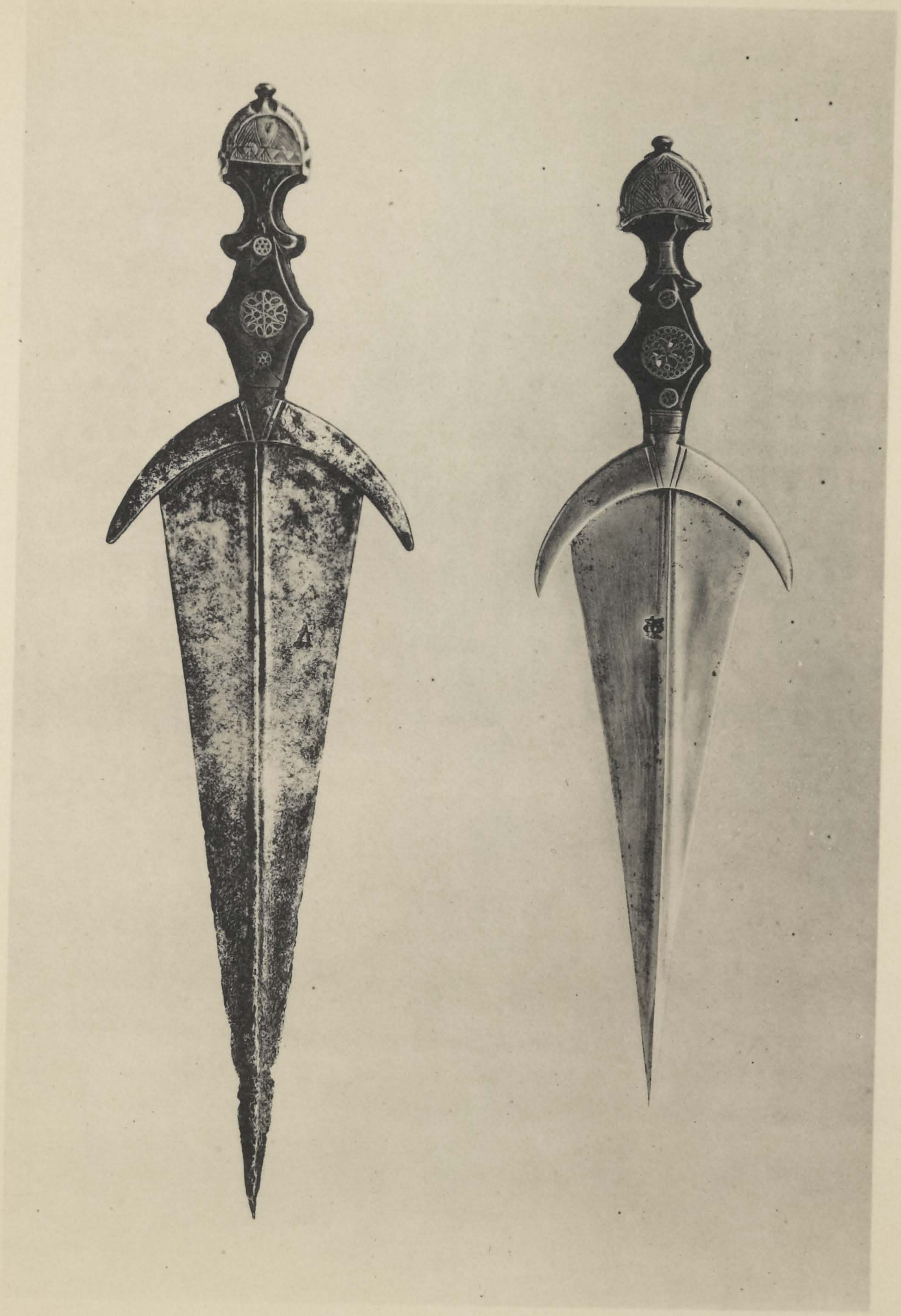
EARED DAGGERS OF DEGENERATE TYPE
SPANISH, XVI CENTURY

Imp. de Vaugirard, Paris.

PLATE XXVI



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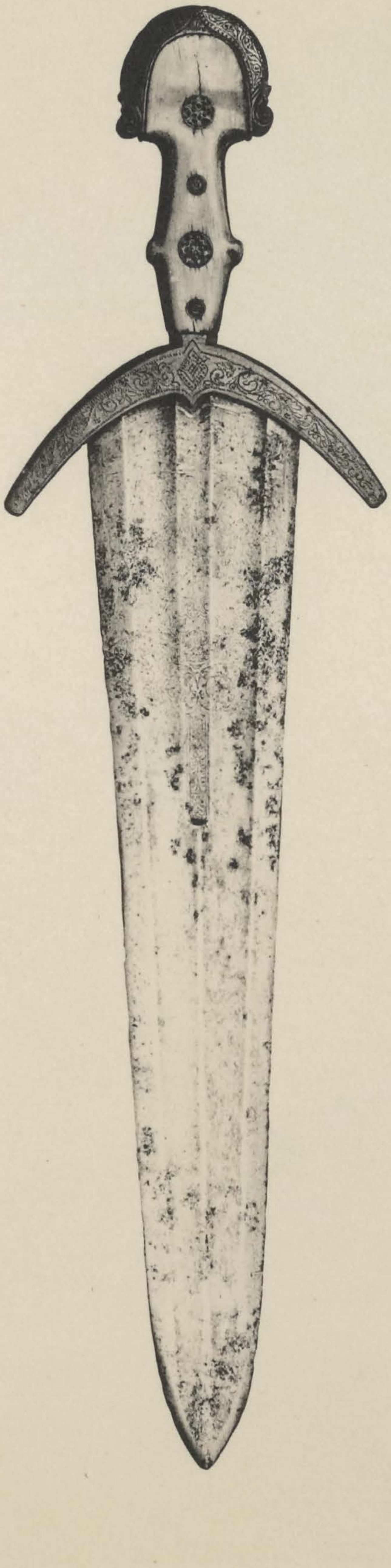
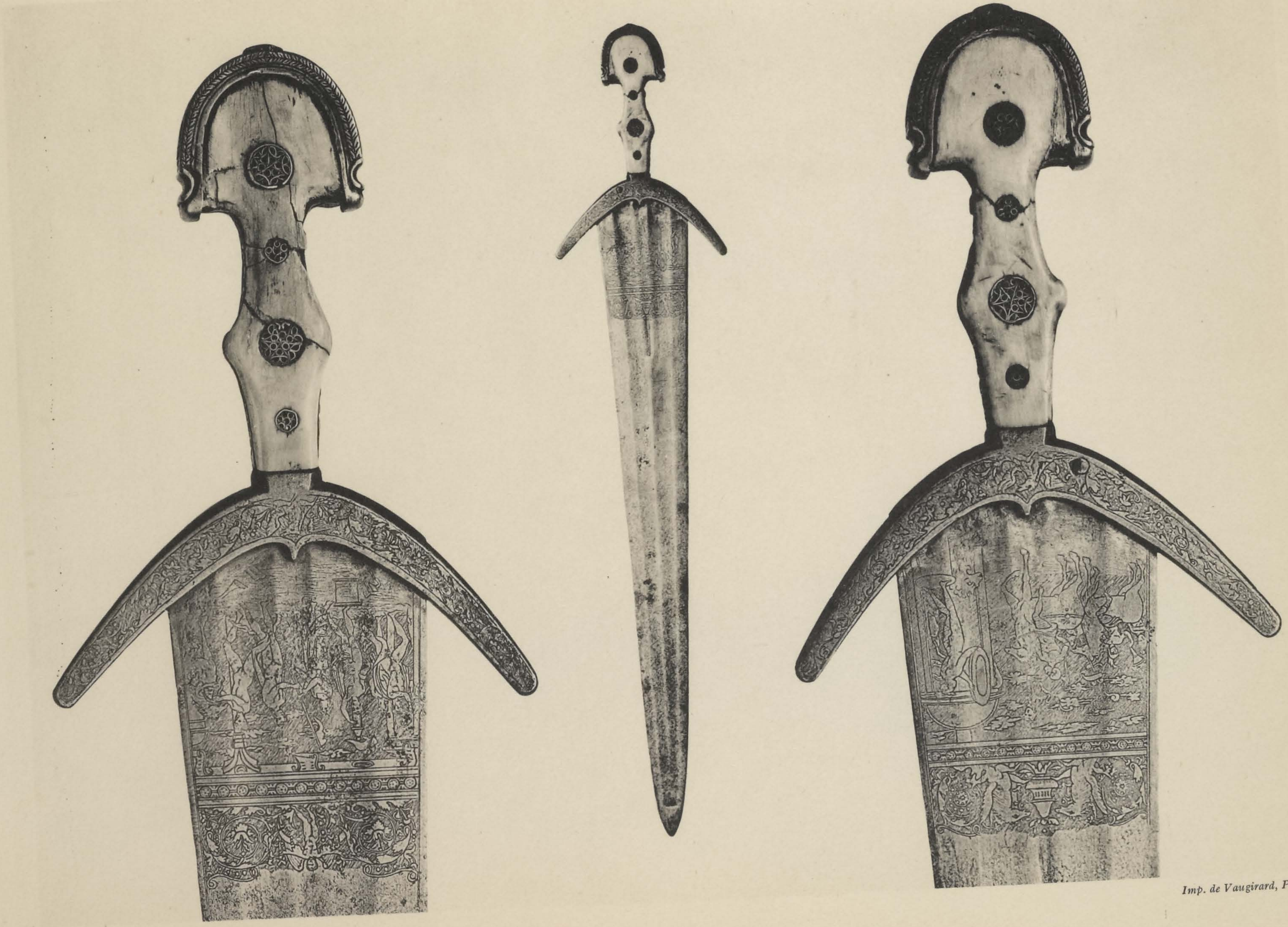
Imp. de Vaugirard, Paris.

CINQUEDEAS OF VERONESE TYPE
1450-1475



Imp. de Vaugirard, Paris.

77
CINQUEDEA
NORTH ITALIAN, 1500-1525



Imp. de Vaugirard, Paris.

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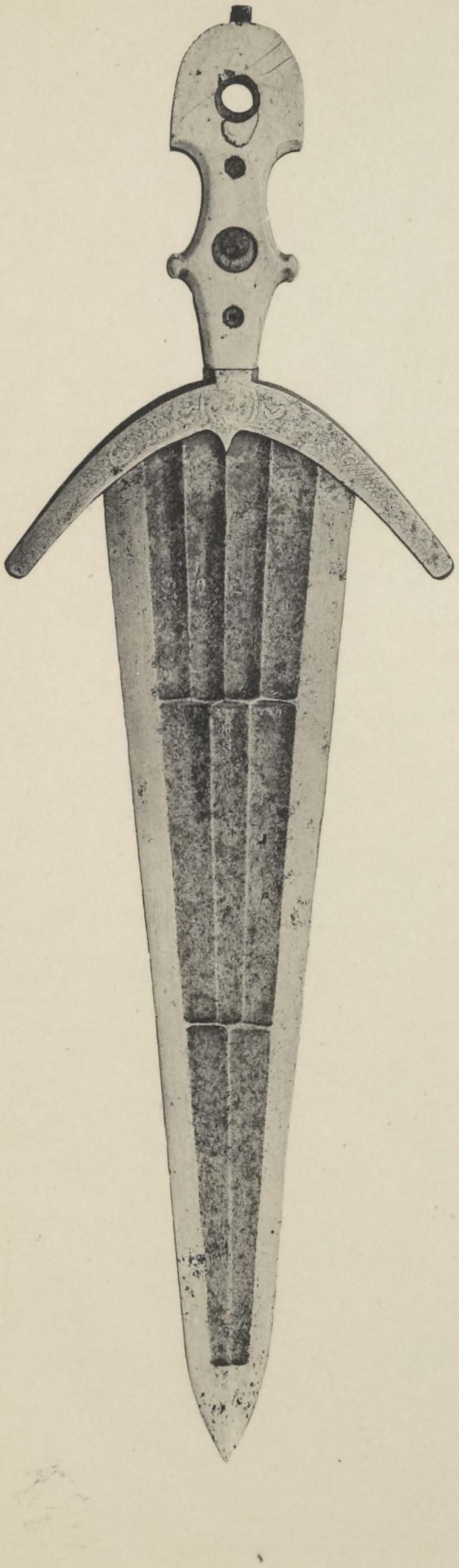
CINQUEDEA
NORTH ITALIAN, 1500-1525



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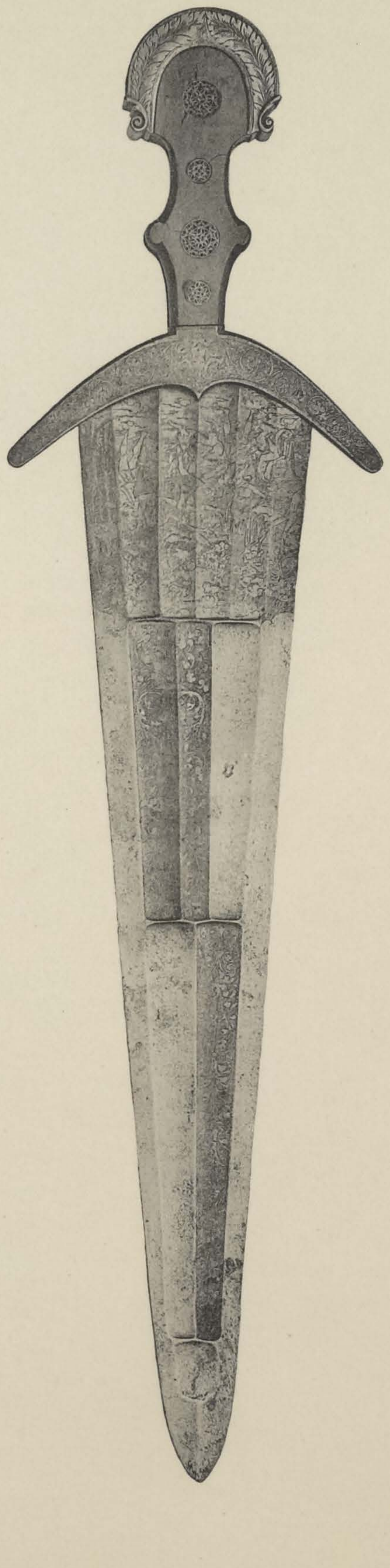

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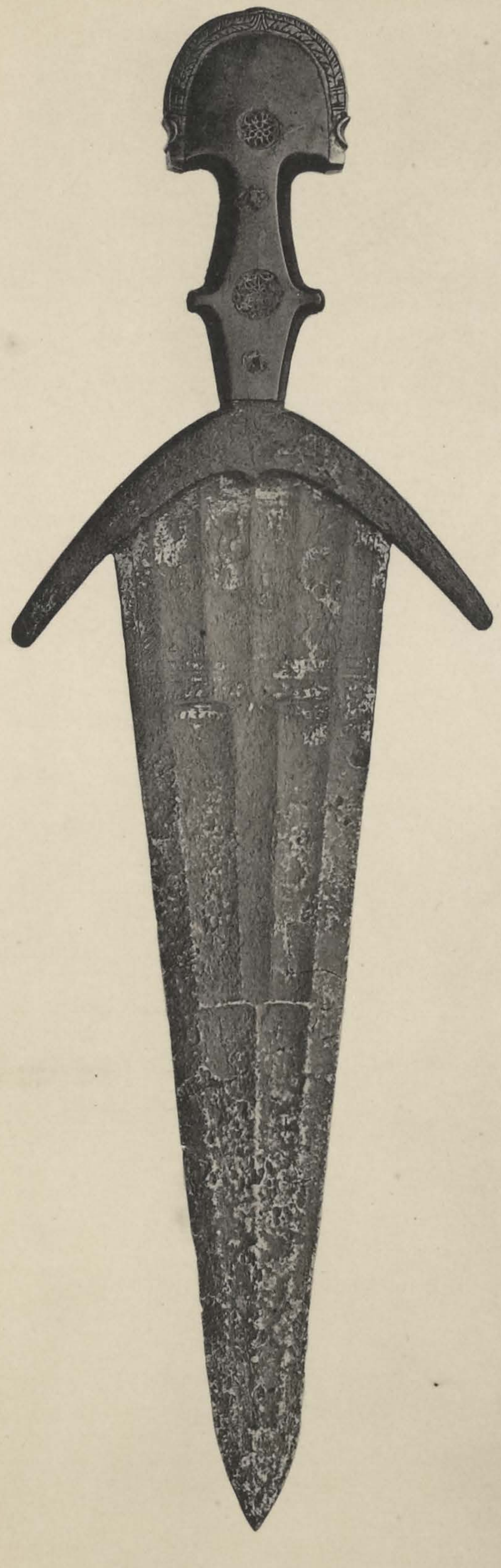
Imp. de Vaugirard, Paris.

CINQUEDEAS
ITALIAN, 1500-1530

PLATE XXX



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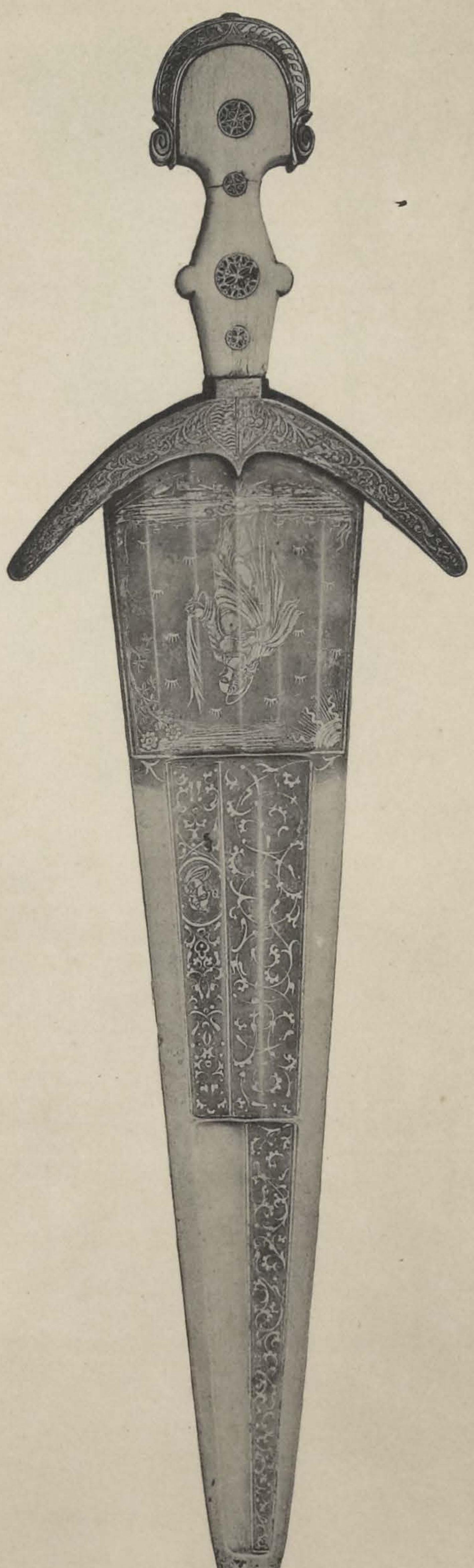

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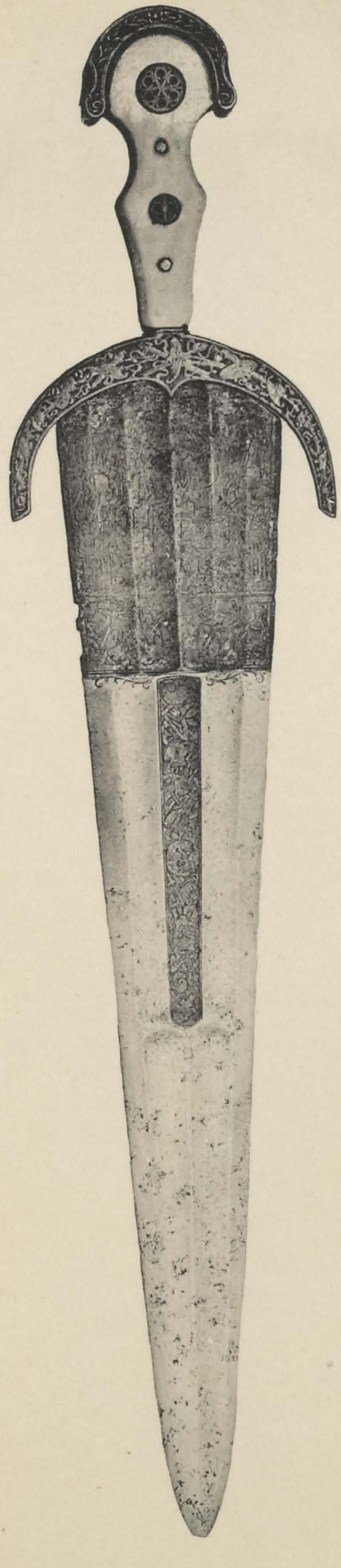
Imp. de Vaugirard, Paris.

CINQUEDEAS
ITALIAN, 1510-1550

PLATE XXXI



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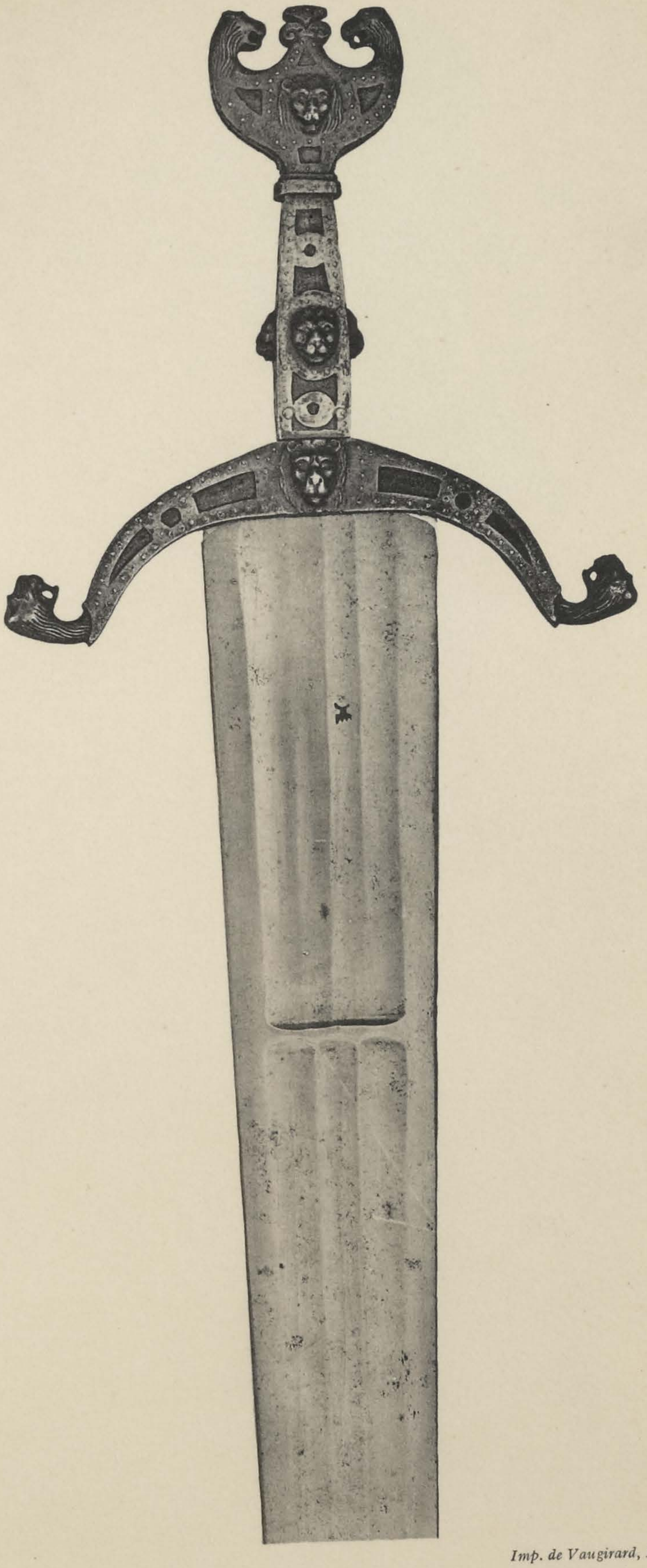
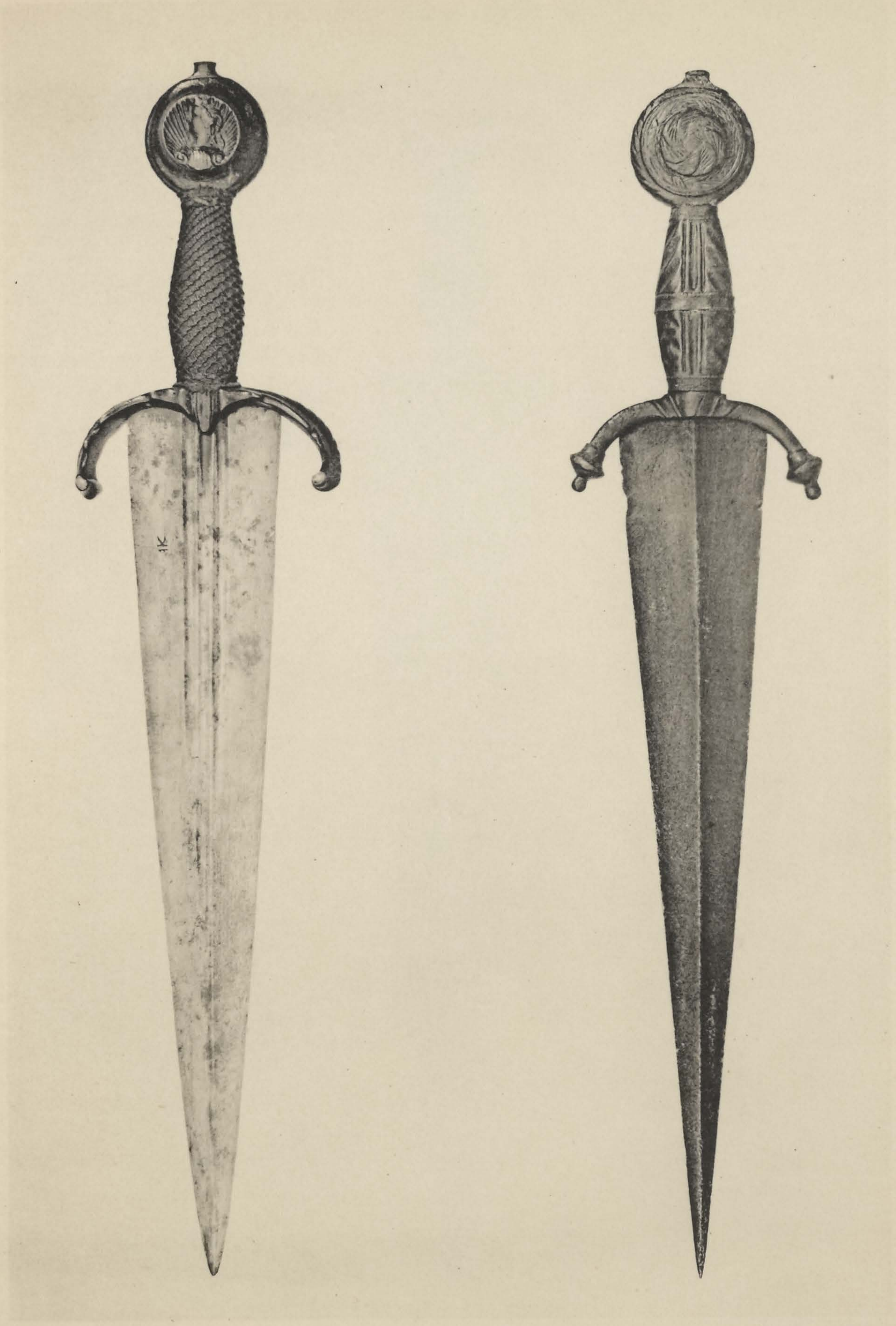


Imp. de Vaugirard, Paris.

84

CINQUEDEAS
ITALIAN, 1525-1550

PLATE XXXII



Imp. de Vaugirard, Paris.

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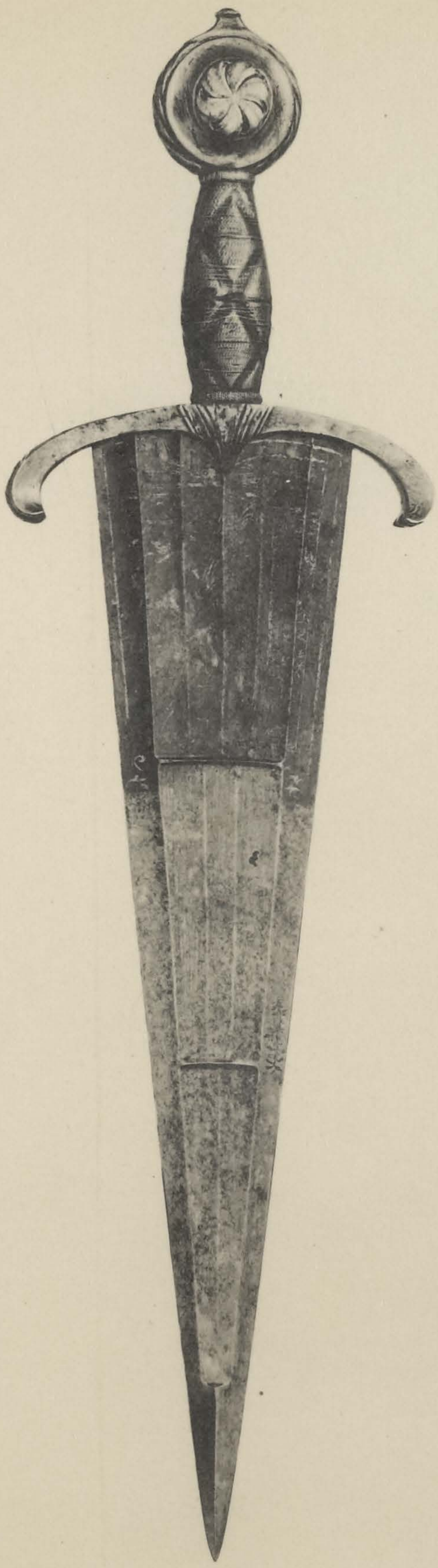
CINQUEDEAS
BRESCIAN AND FERRARESE, 1490-1525



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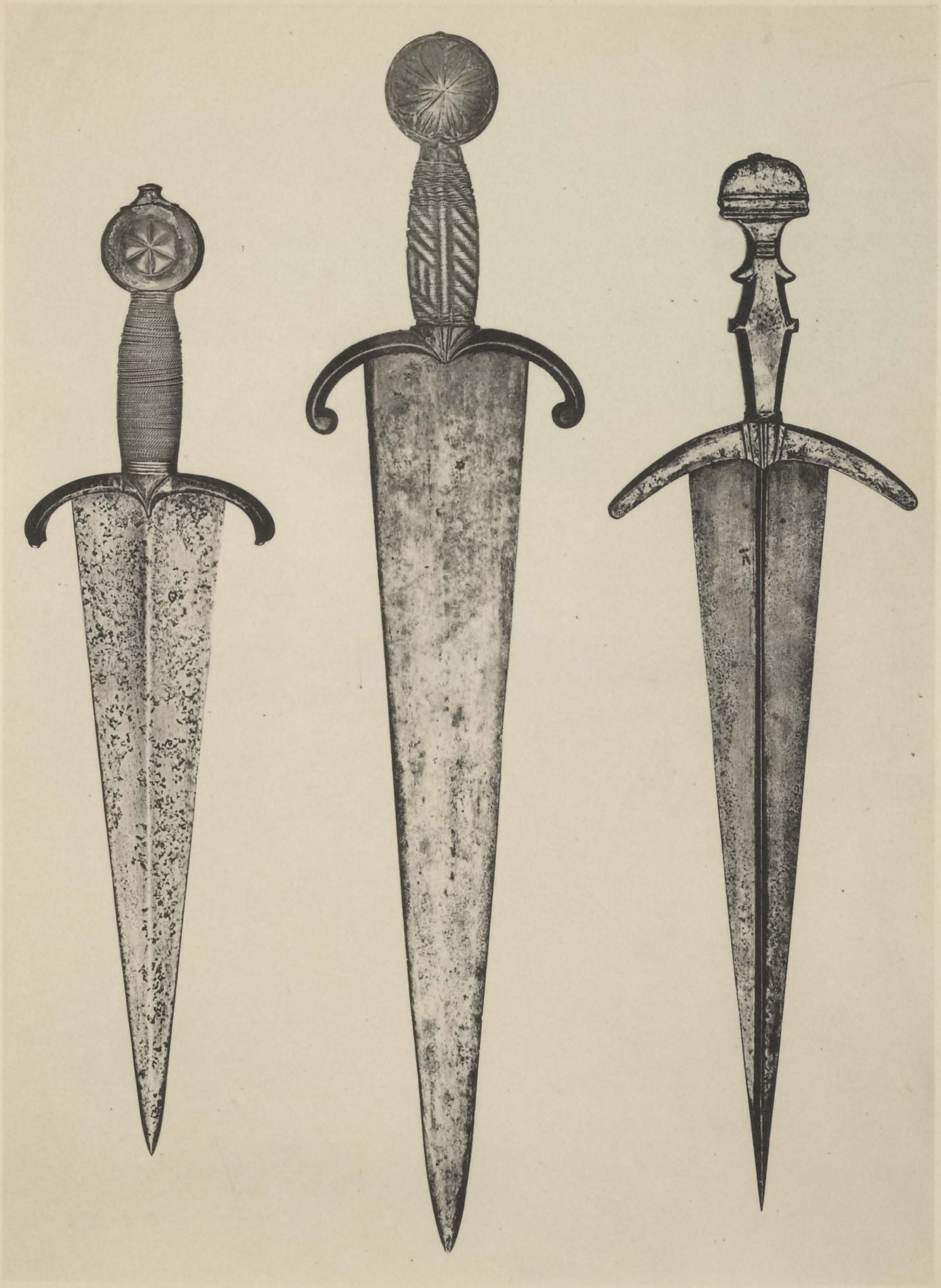
CINQUEDEA
MILANESE, 1500-1525

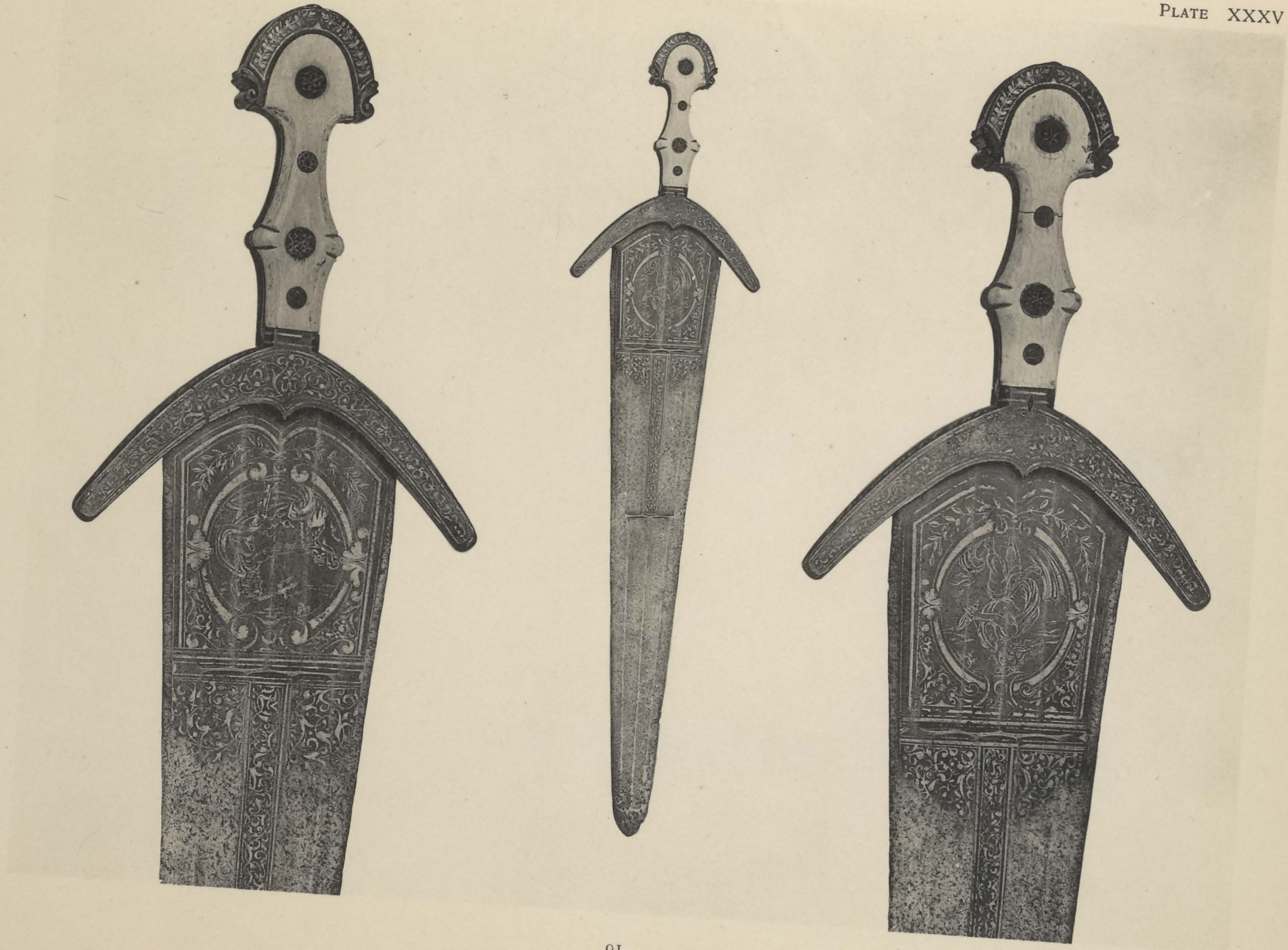
Imp. de Vaugirard, Paris.



88 90 89

CINQUEDEAS
ITALIAN, 1500-1550

Imp. de Vaugirard, Paris.



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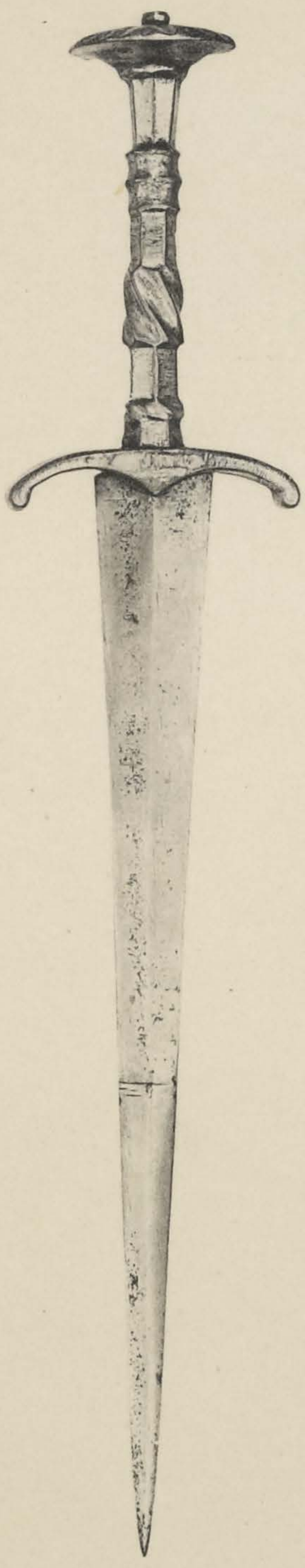
CINQUEDEA
ITALIAN, 1525-1550

Imp. de Vaugirard, Paris.



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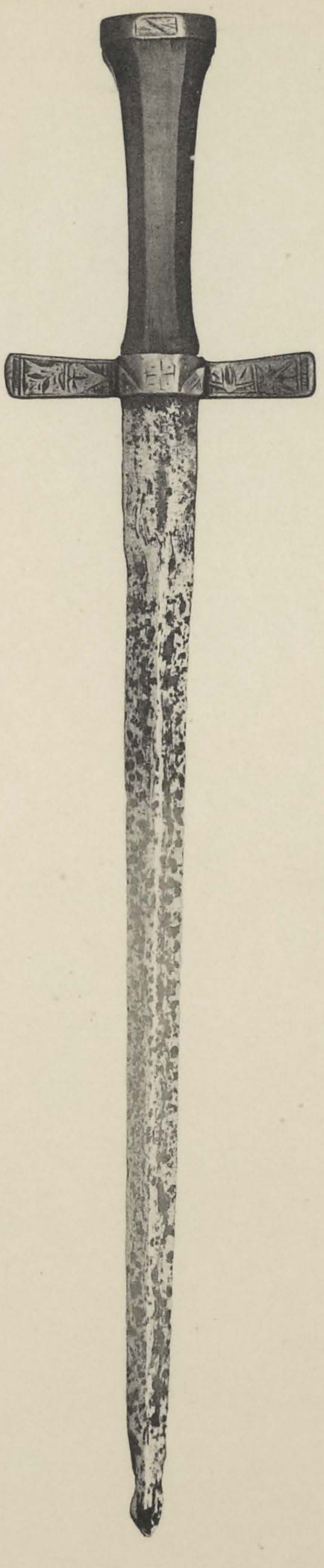

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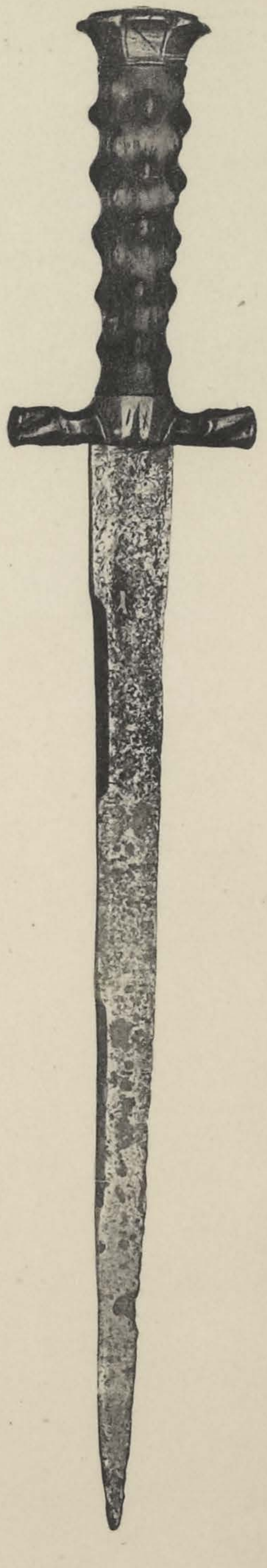
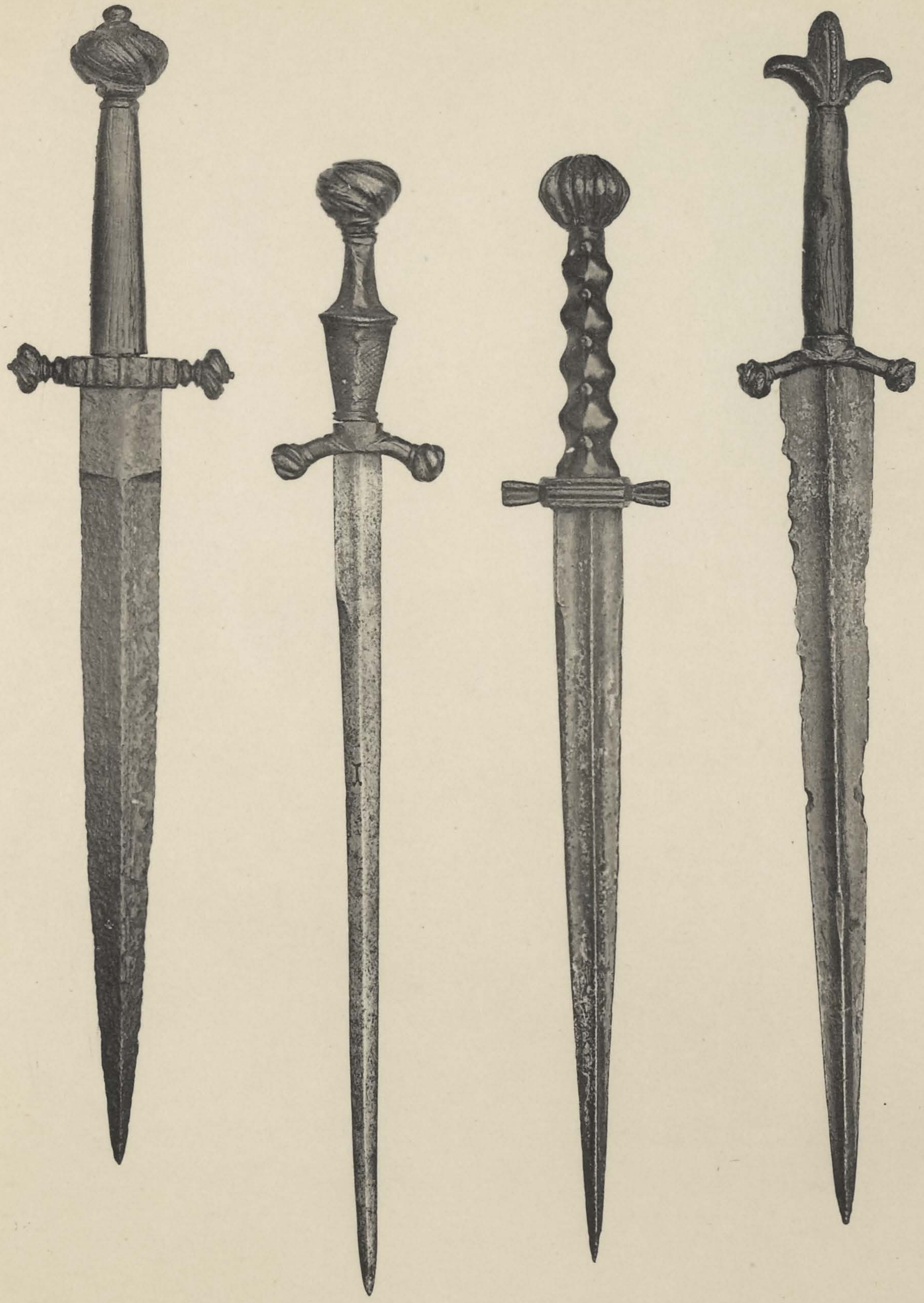


93

QUILLON DAGGERS
1380-1480

Imp. de Vaugirard, Paris.

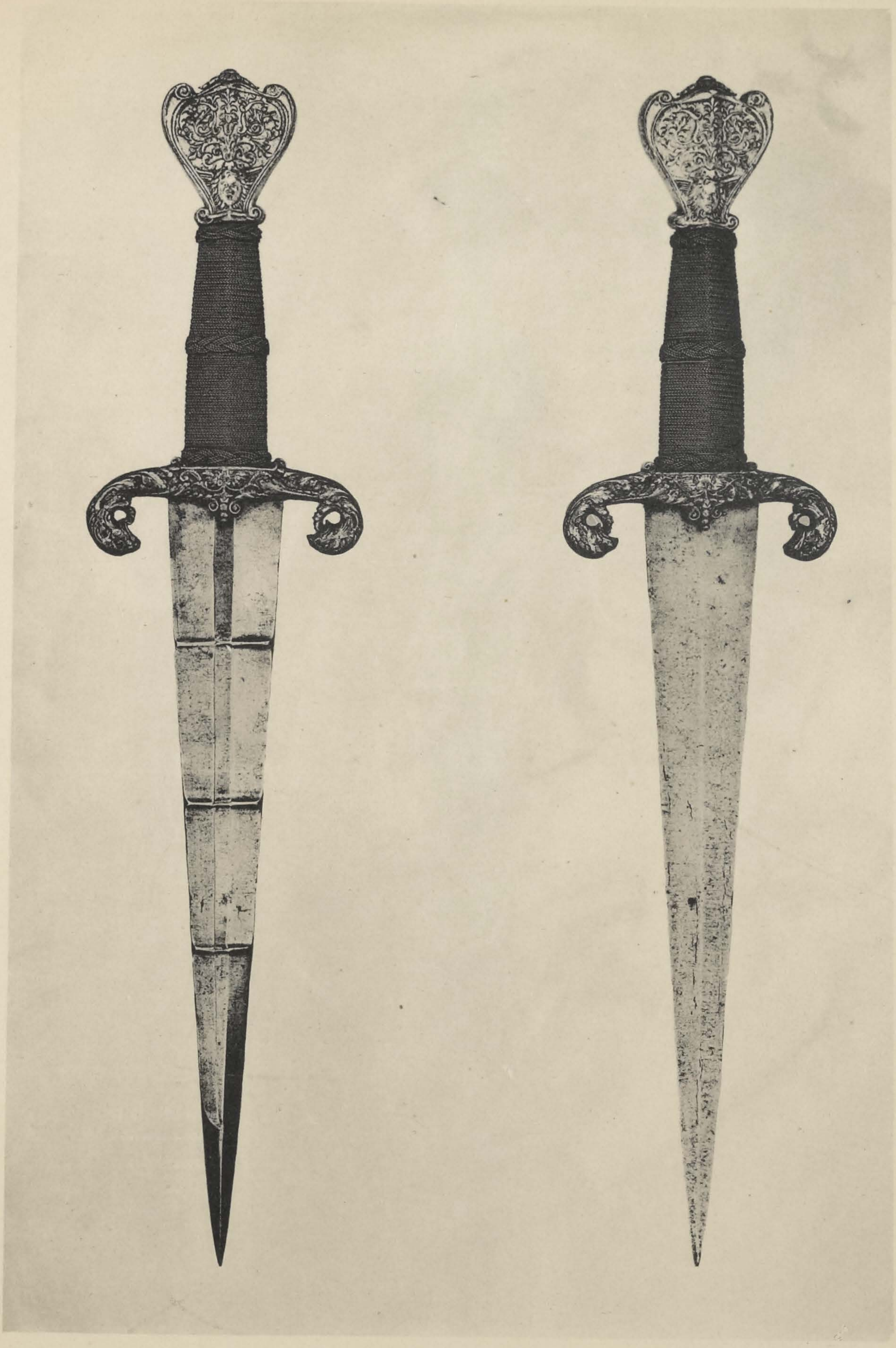
PLATE XXXVII



121 96 118 98

QUILLON DAGGERS
XVI CENTURY

Imp. de Vaugirard, Paris.



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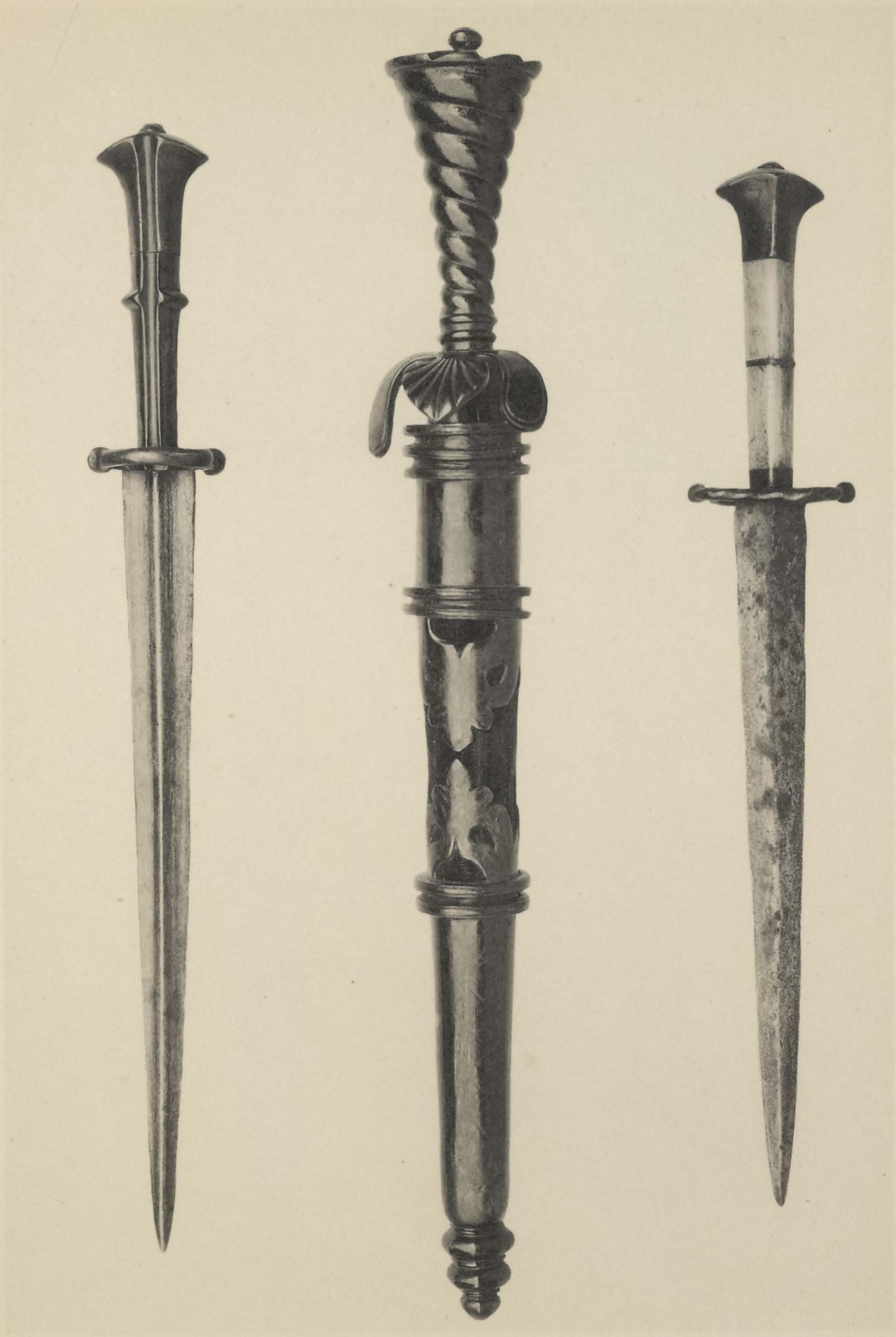
100
"FISH-TAIL" DAGGER
NORTH ITALIAN, 1525

PLATE XXXIX



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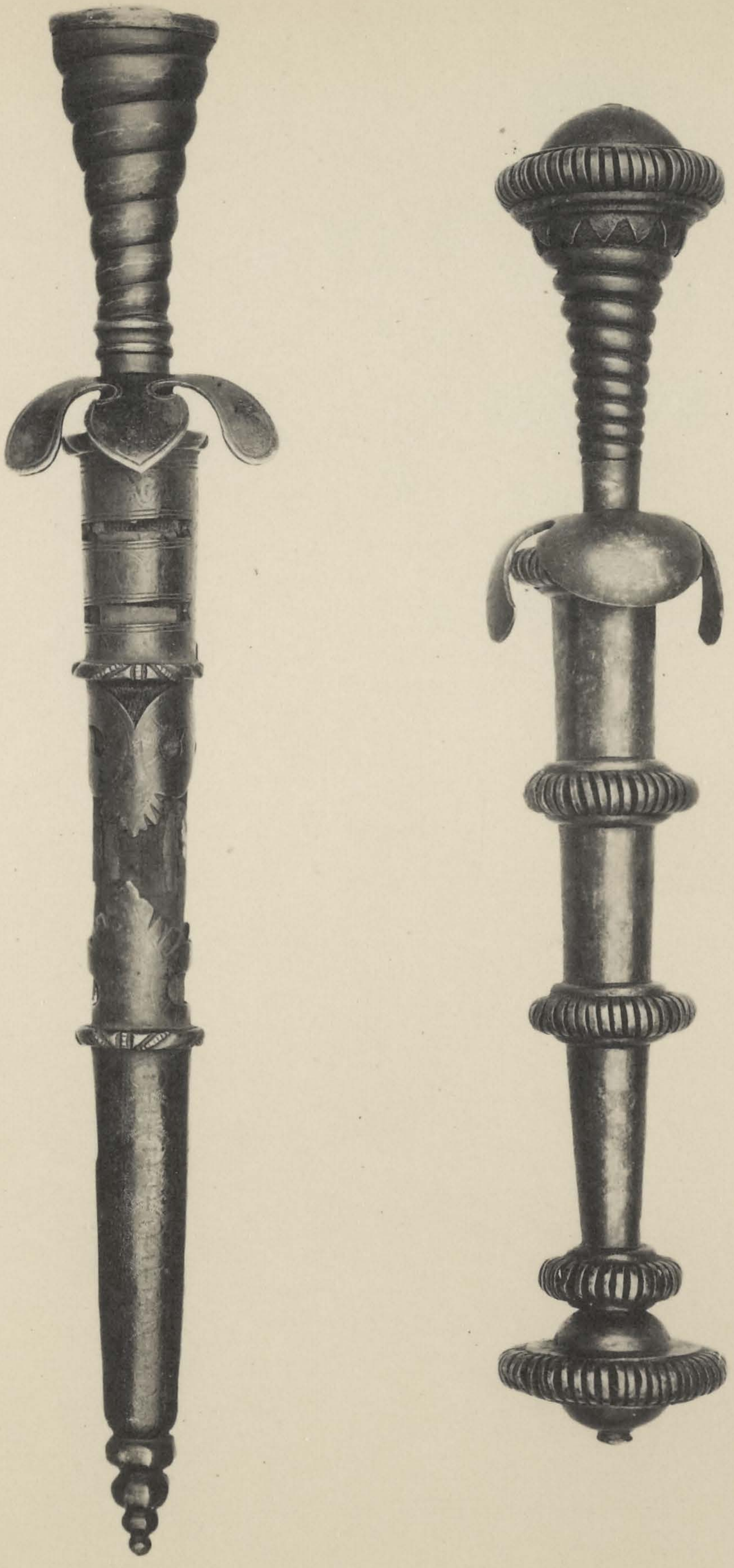
DAGGERS OF LANDSKNECHT TYPE
XVI CENTURY

Imp. de Vaugirard, Paris.

PLATE XL



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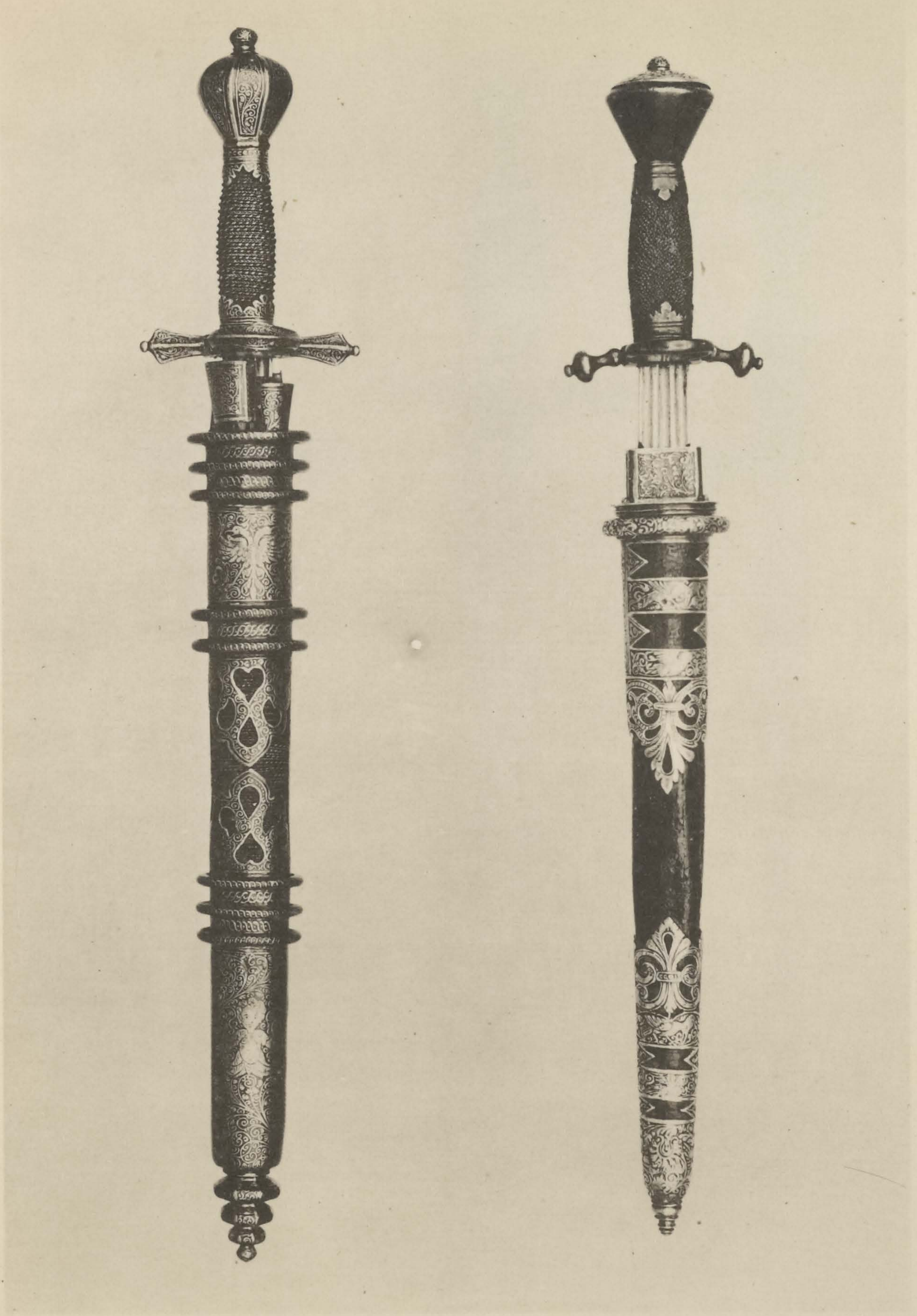
LANDSKNECHT DAGGERS
GERMAN, 1540-1550

PLATE XLI



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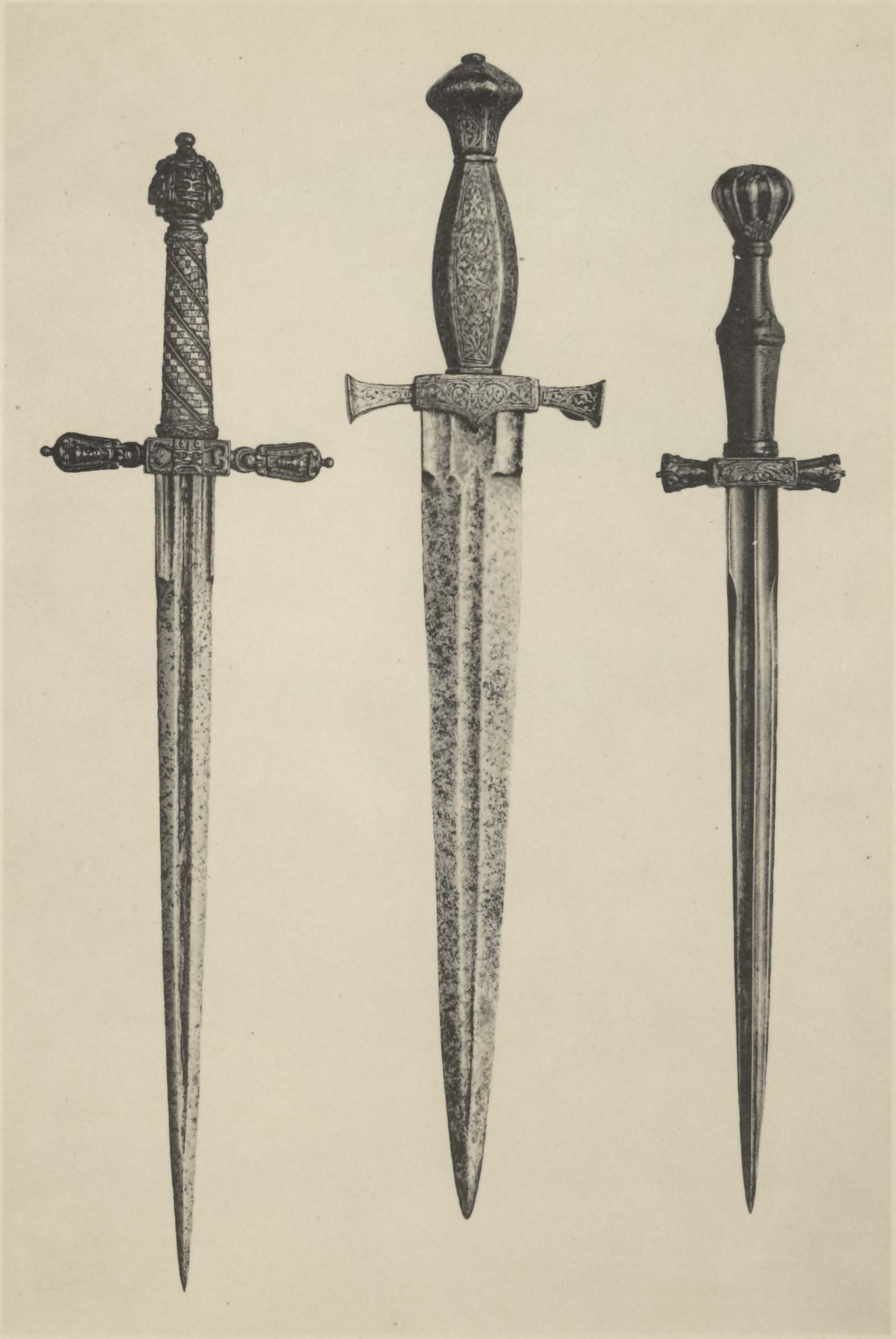
117 116

SAXON DAGGERS OF LANDSKNECHT TYPE
LATE XVI CENTURY

PLATE XLII



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POIGNARDS
XVI CENTURY

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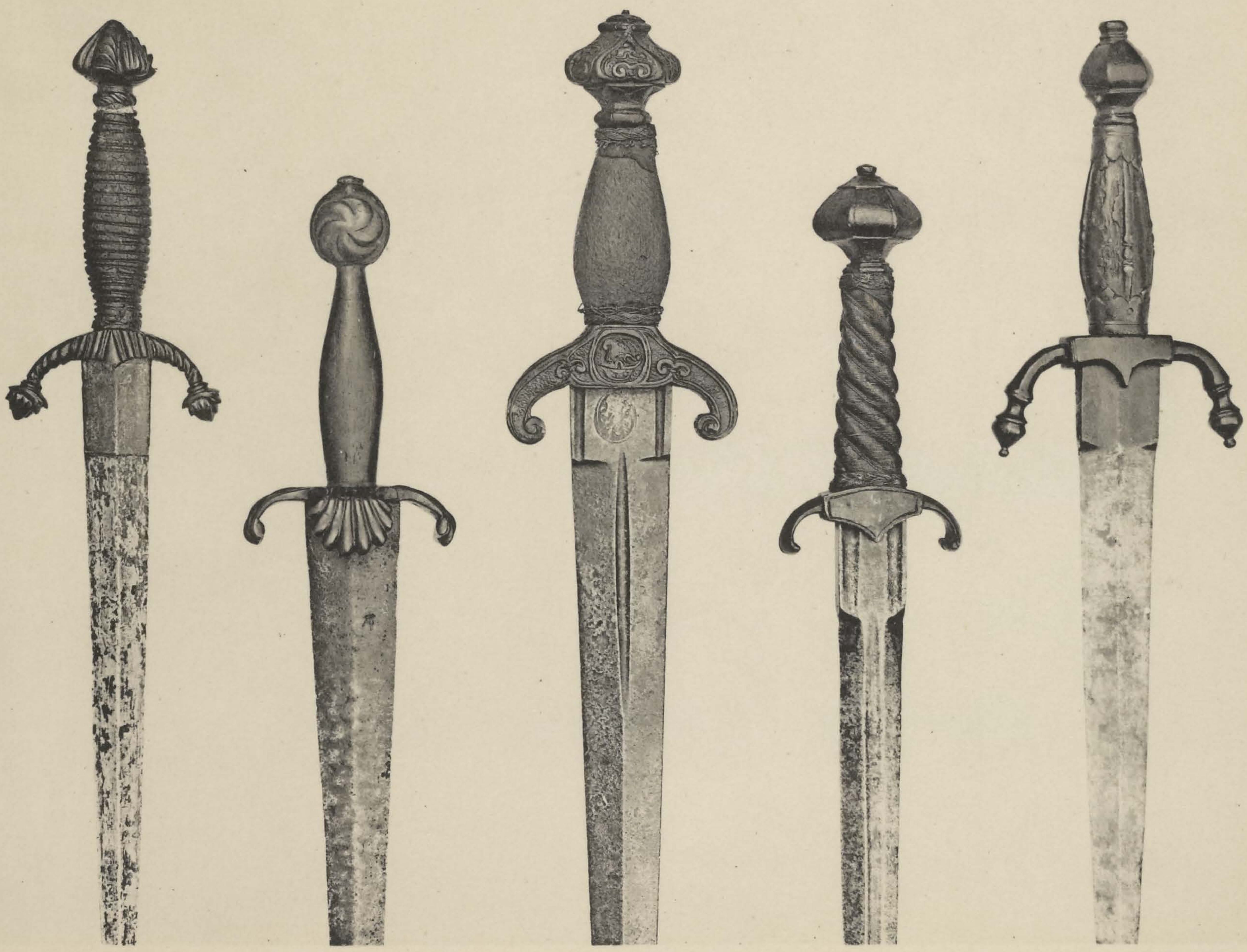
PLATE XLIII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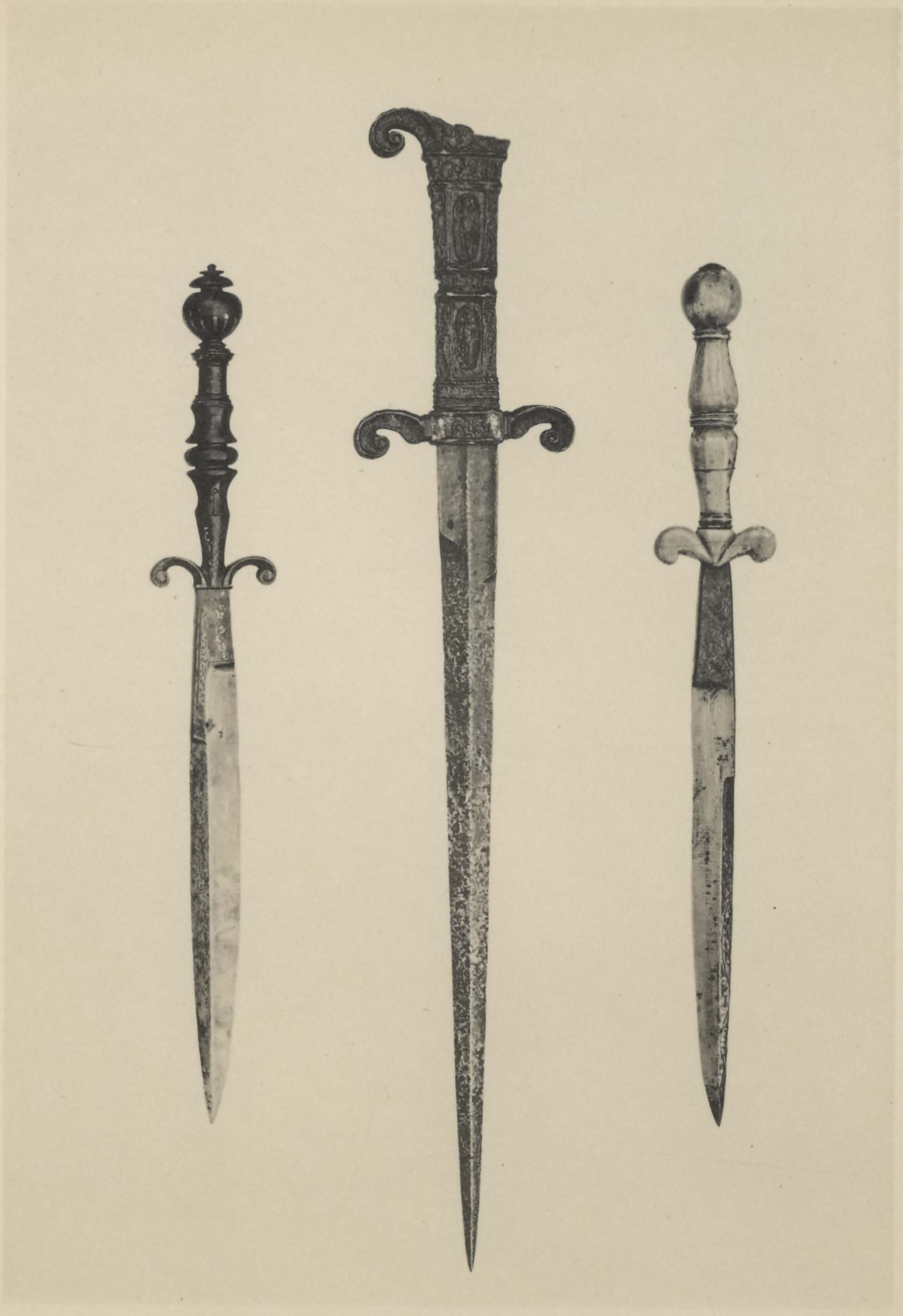
QUILLON DAGGERS AND POIGNARDS
1500-1600

PLATE XLIV



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POIGNARD AND DIRKS
XVI CENTURY

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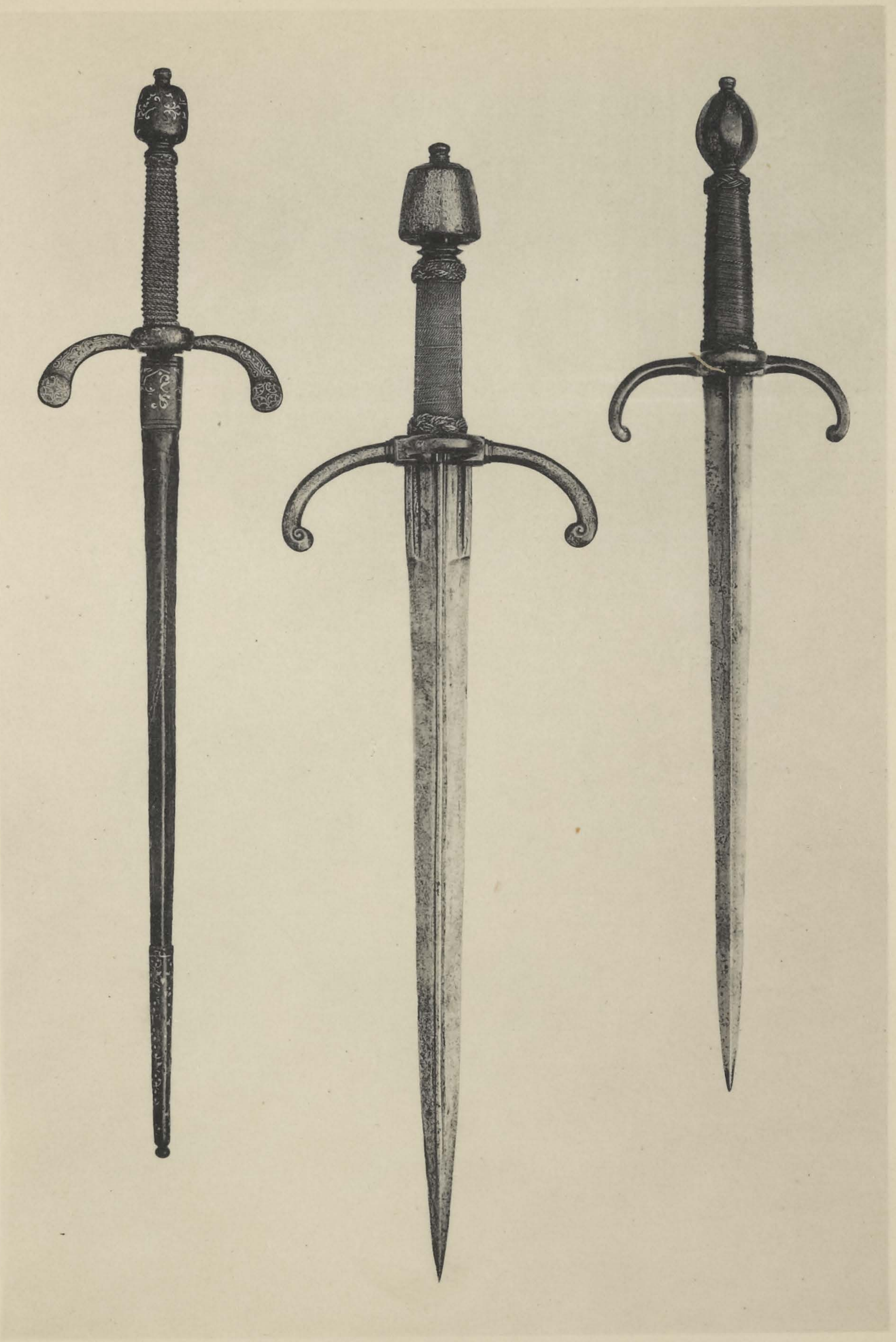
PLATE XLV



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POIGNARDS

1550-1590

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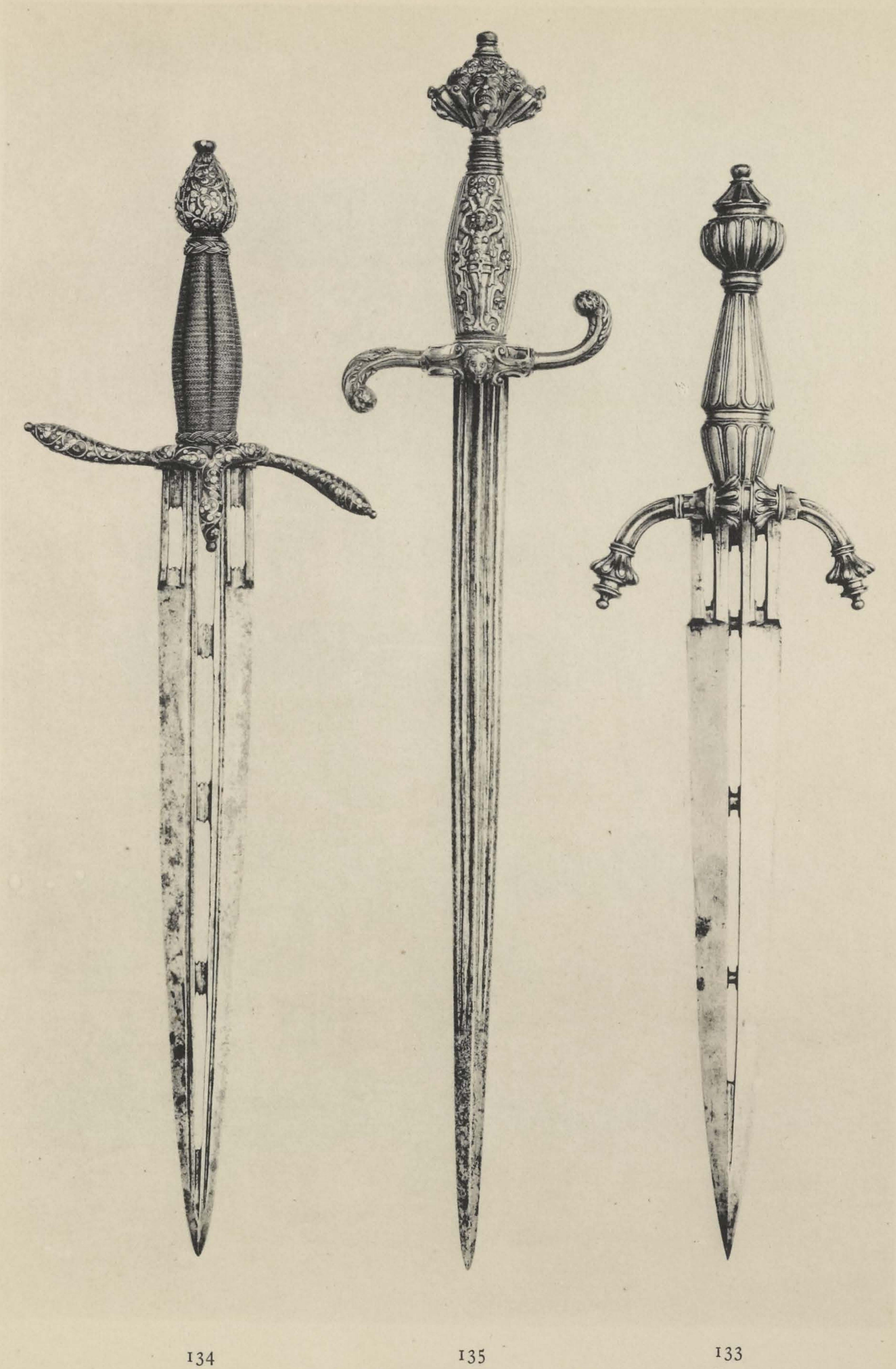

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POIGNARDS
1560-1600

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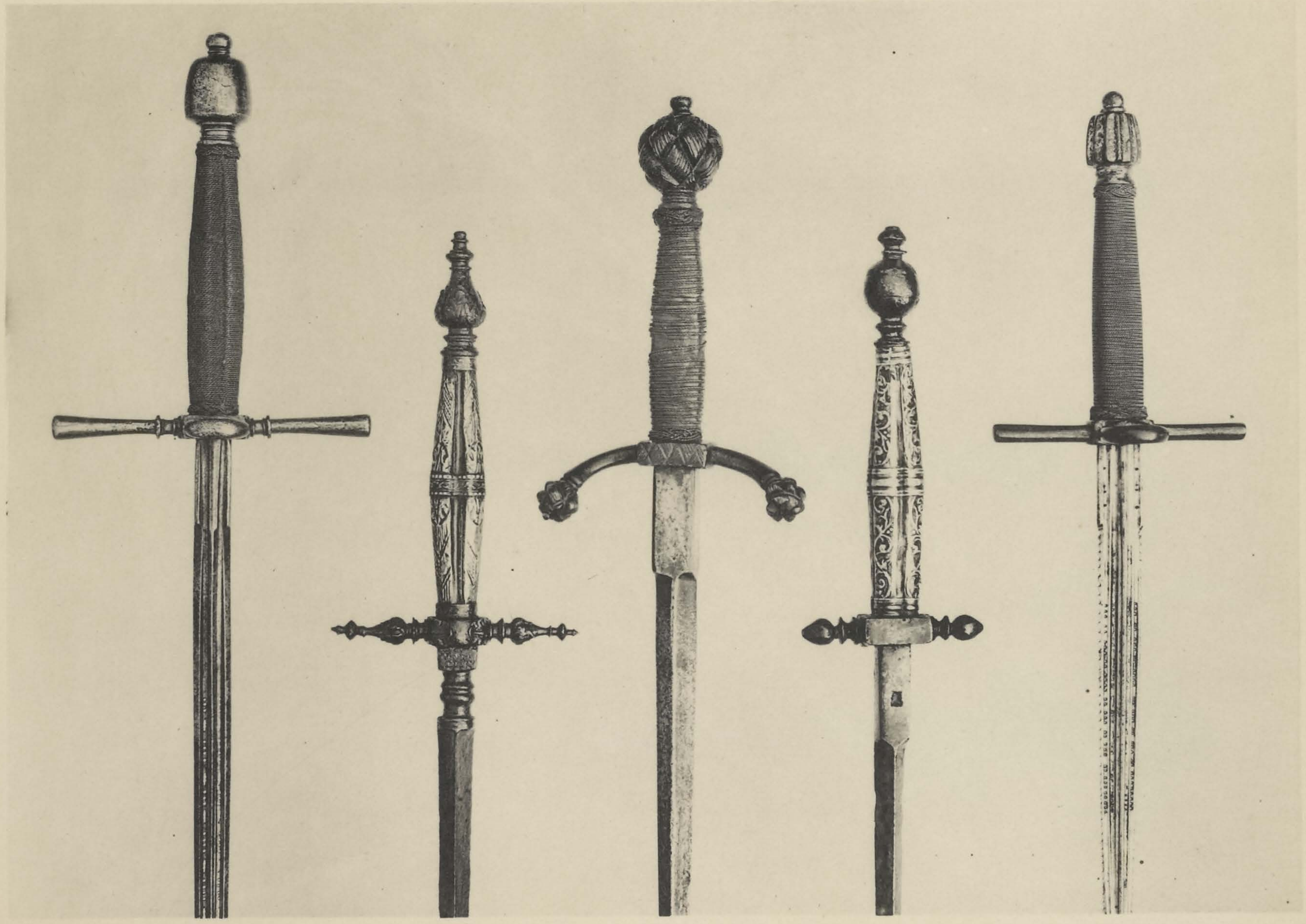

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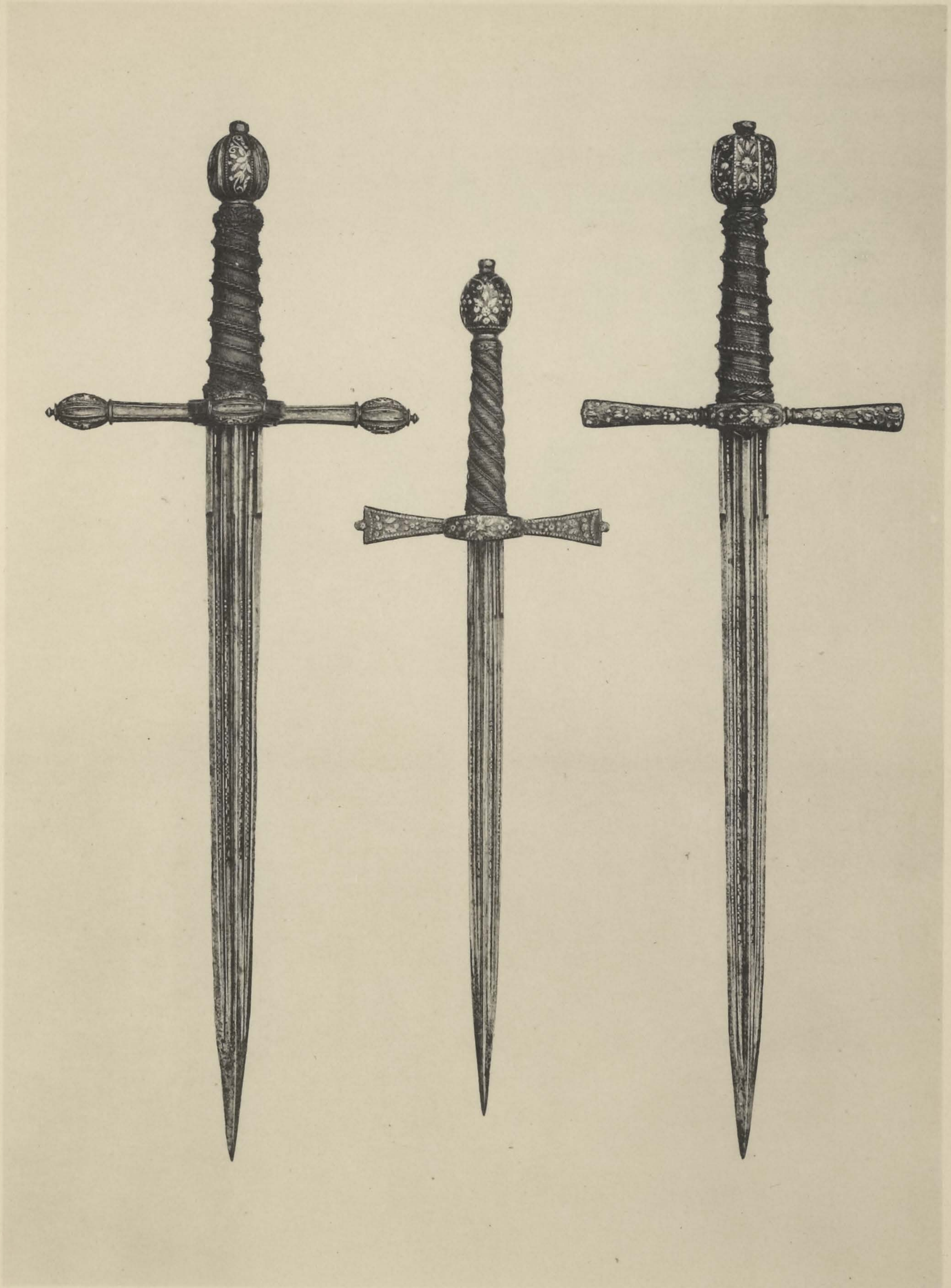
138 203 137 204 139

POIGNARDS AND STYLETS
1560-1600

PLATE XLVIII



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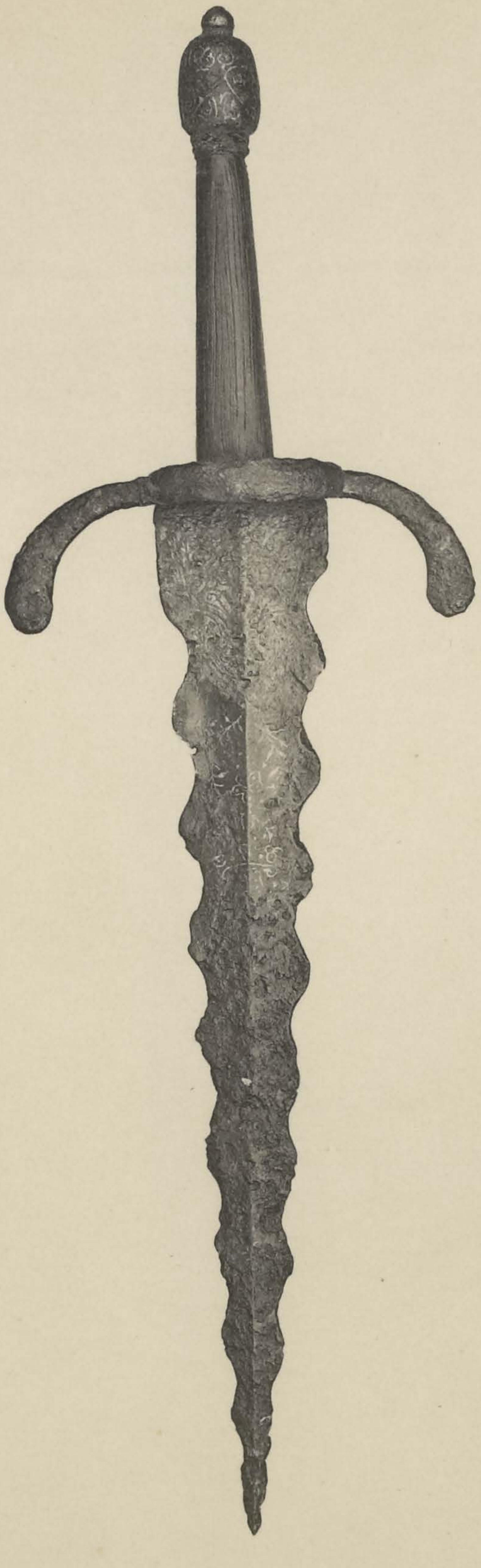
POIGNARDS
ITALIAN, 1575-1600

PLATE XLIX



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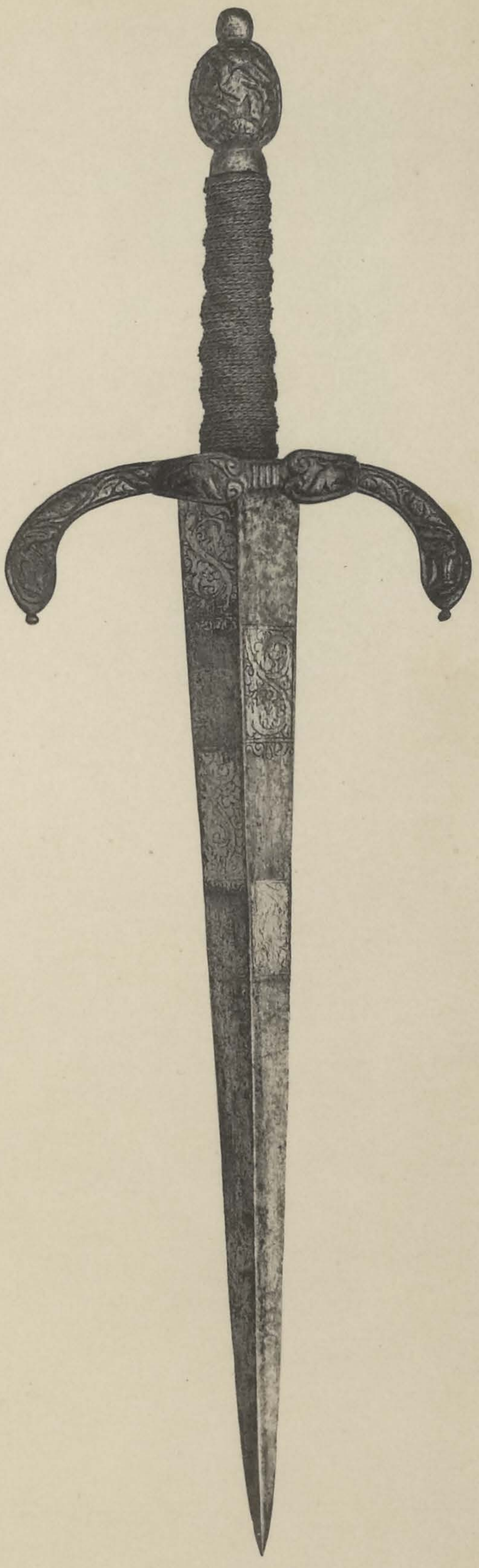

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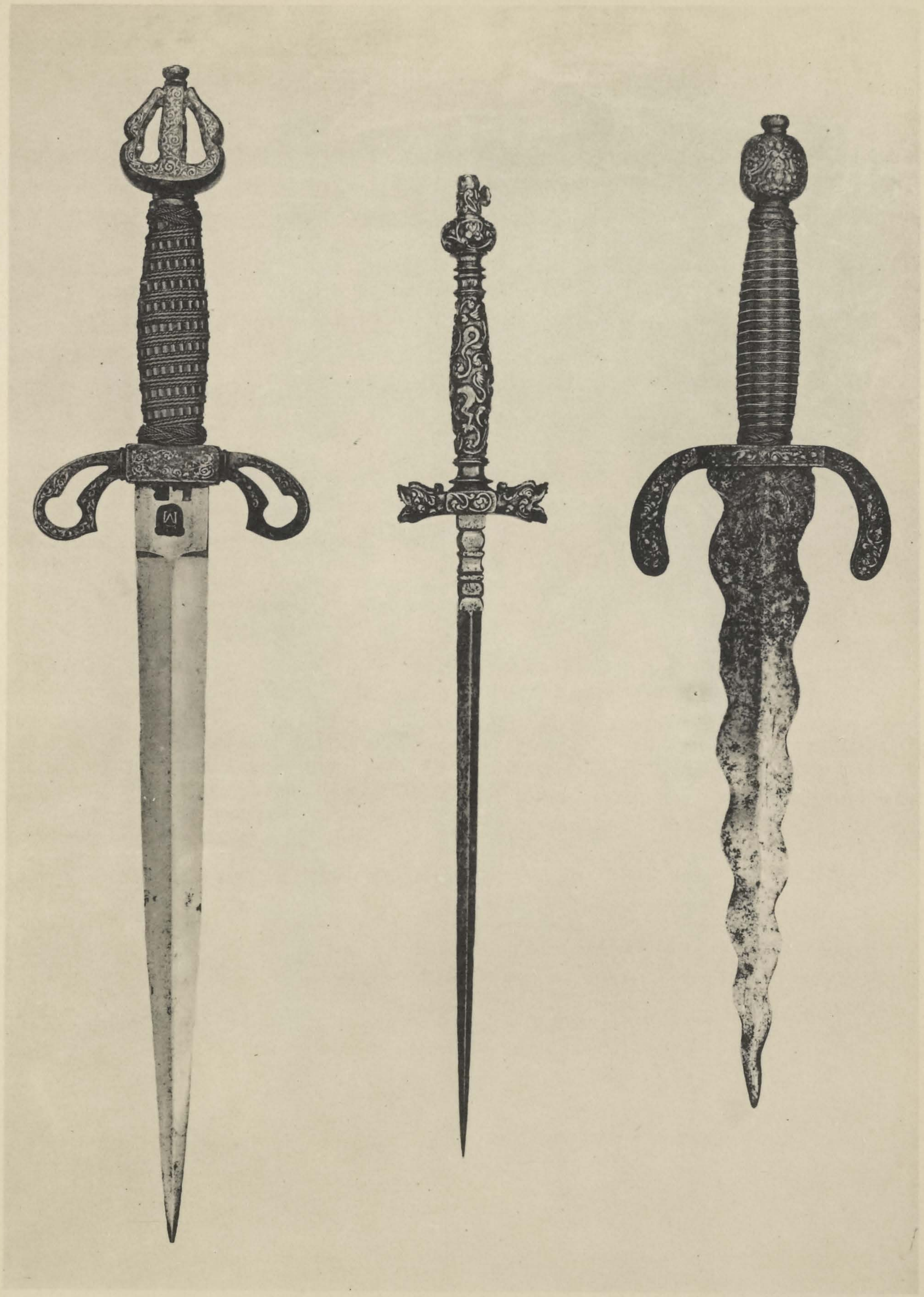
Imp. de Vaugirard, Paris.

POIGNARDS
FRENCH, 1550-1580

PLATE L



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POIGNARDS AND STYLET

1550-1620

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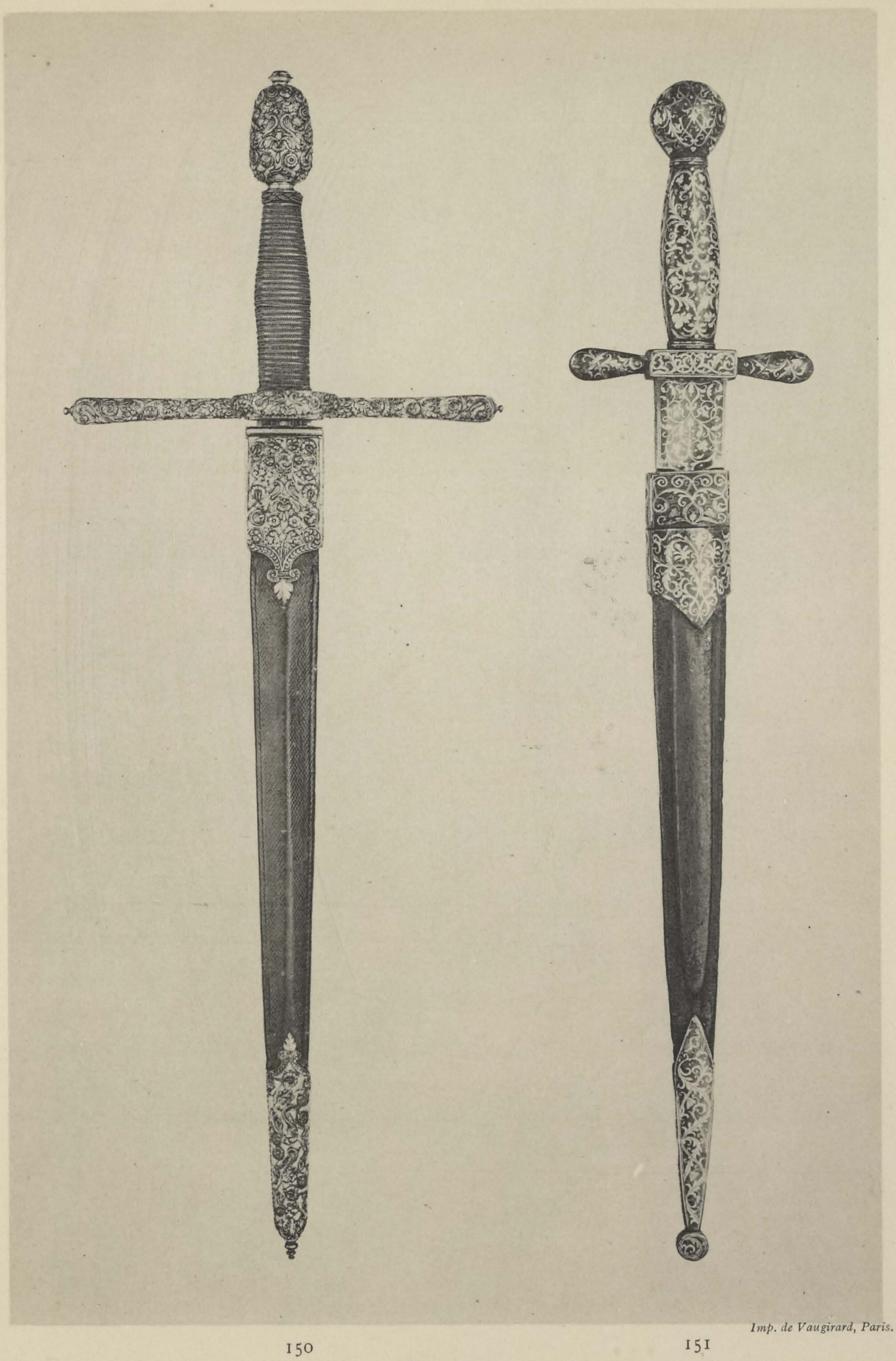
PLATE LI



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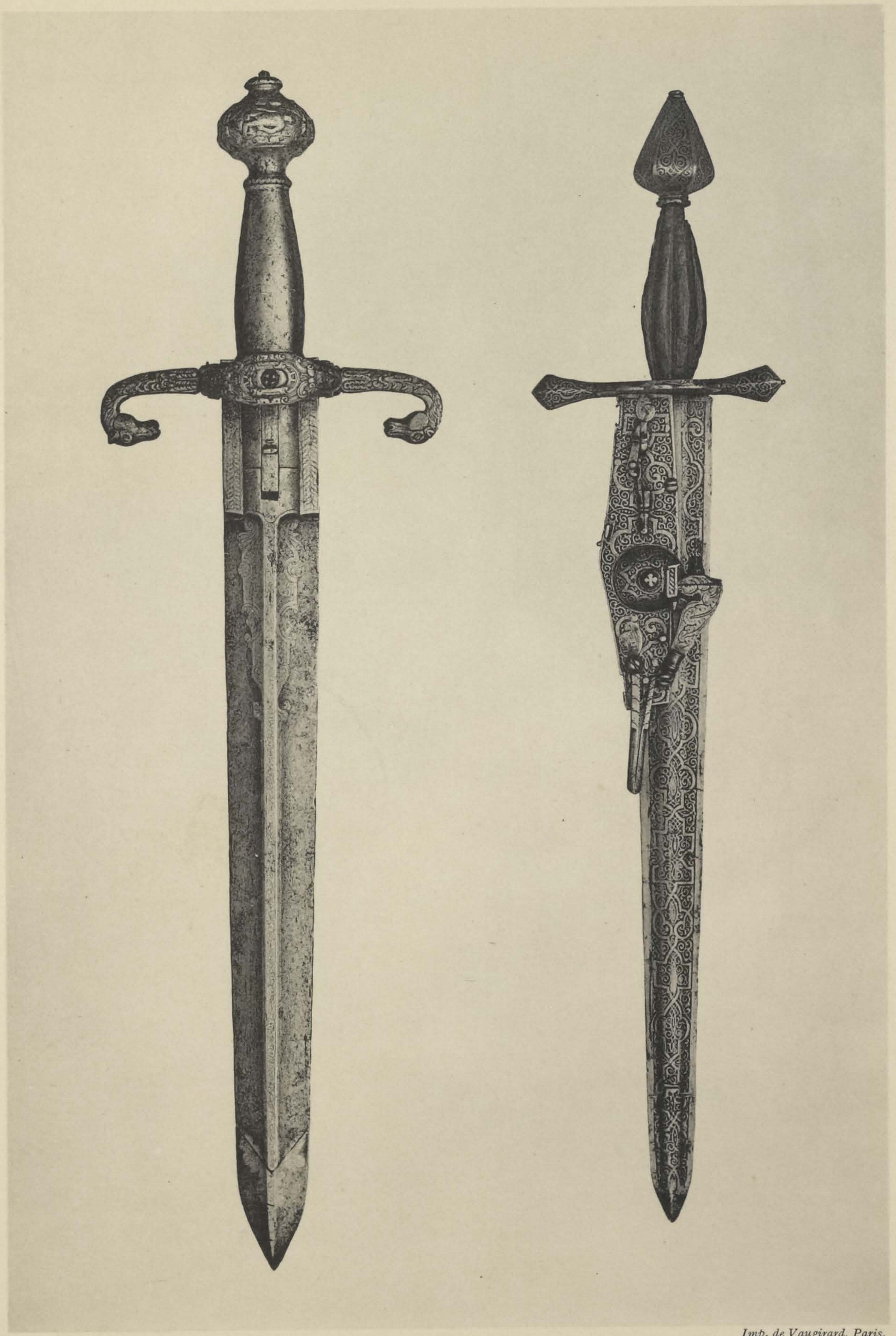
POIGNARDS
ITALIAN, 1550-1575

PLATE LII



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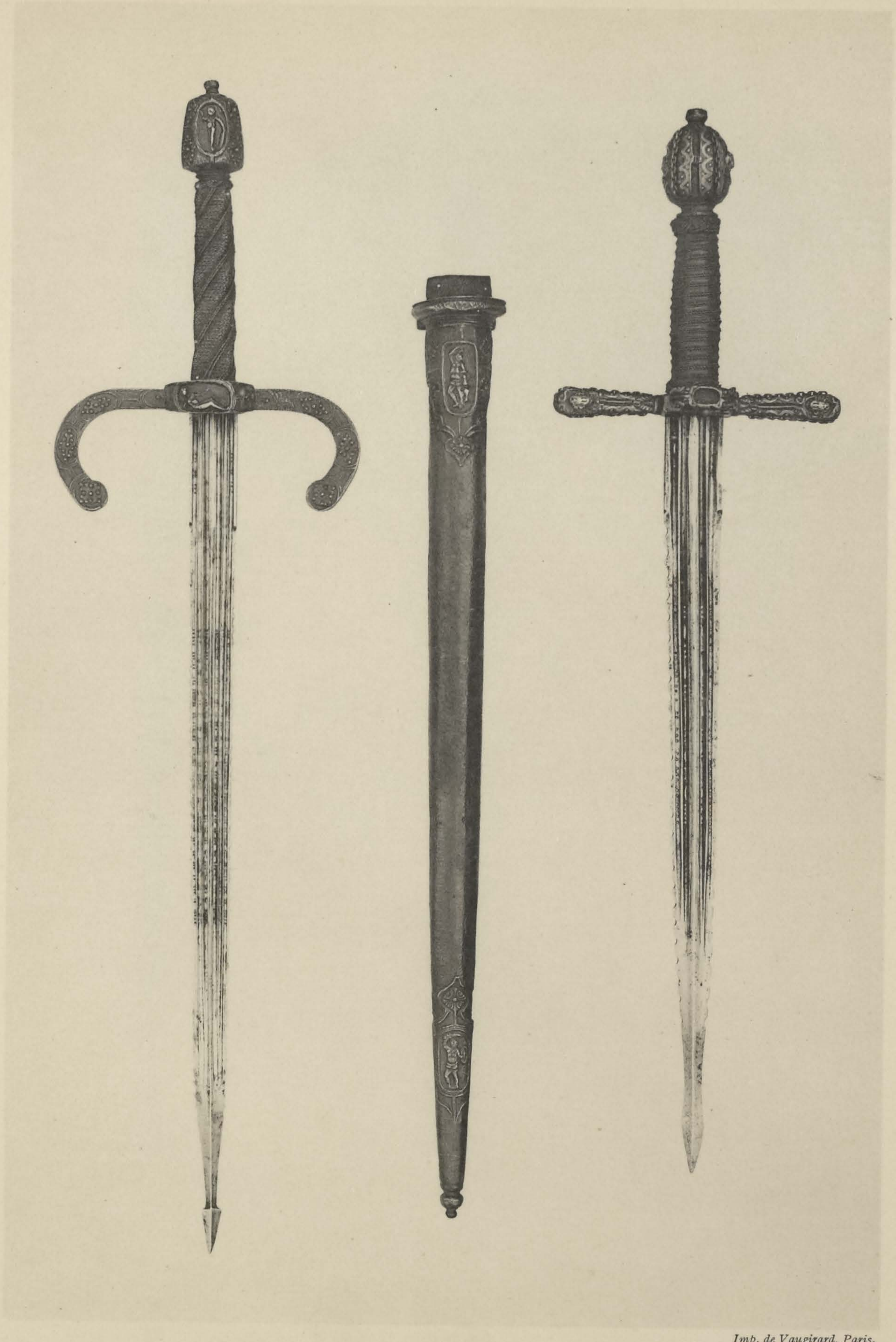
DAGGERS WITH WHEELLOCK PISTOLS
GERMAN, 1580-1600



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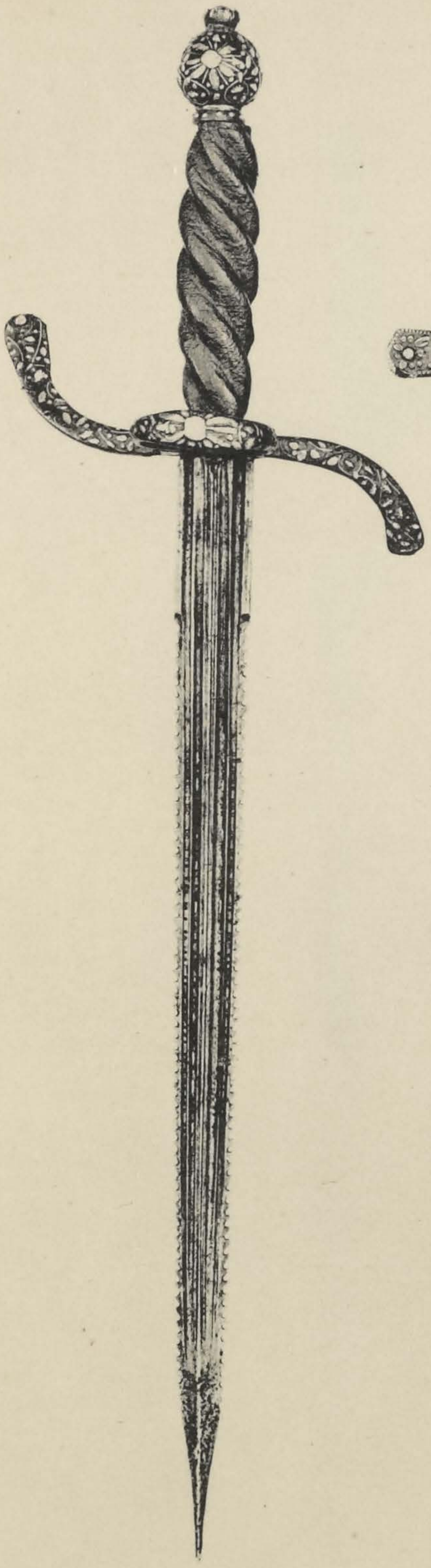
POIGNARDS
END OF XVI CENTURY

PLATE LIV



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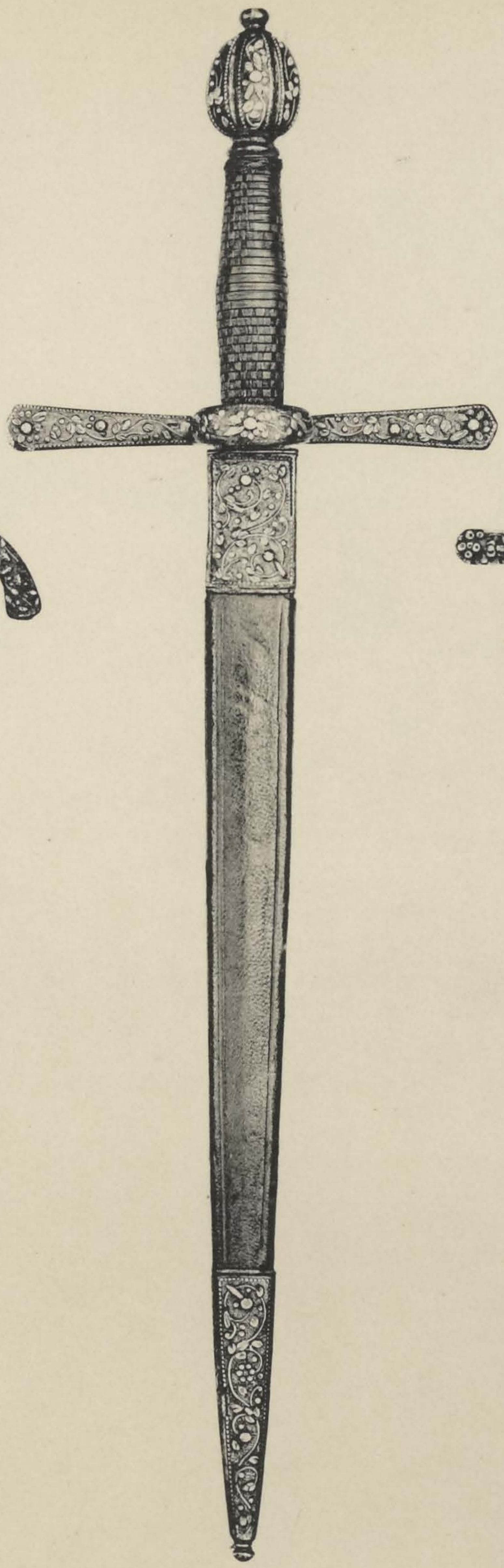

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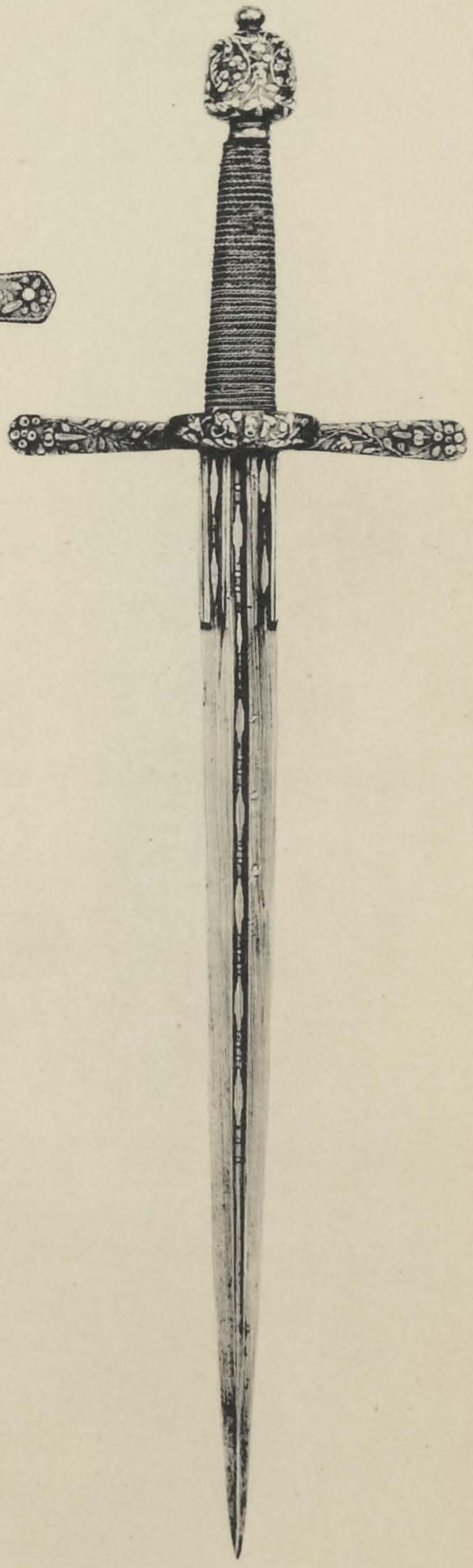

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POIGNARDS
GERMAN, LATE XVI TO EARLY XVII CENTURY

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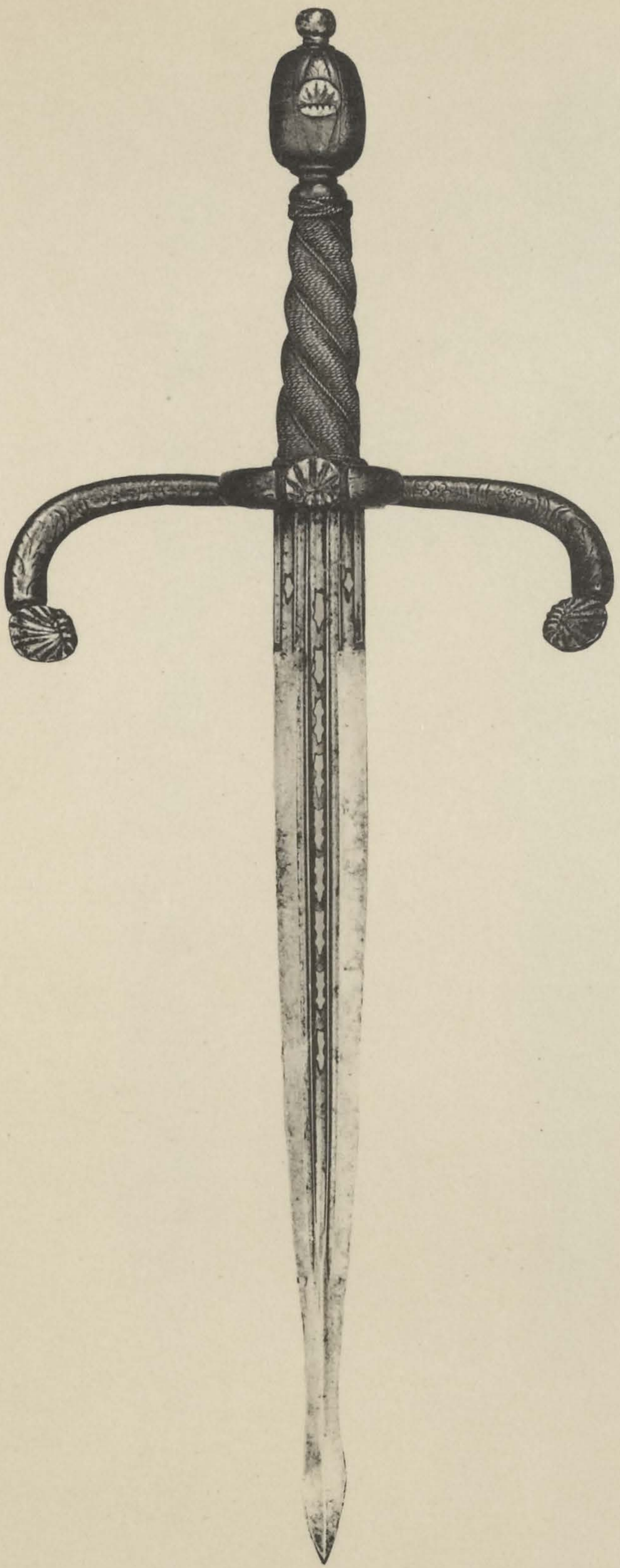
PLATE LV



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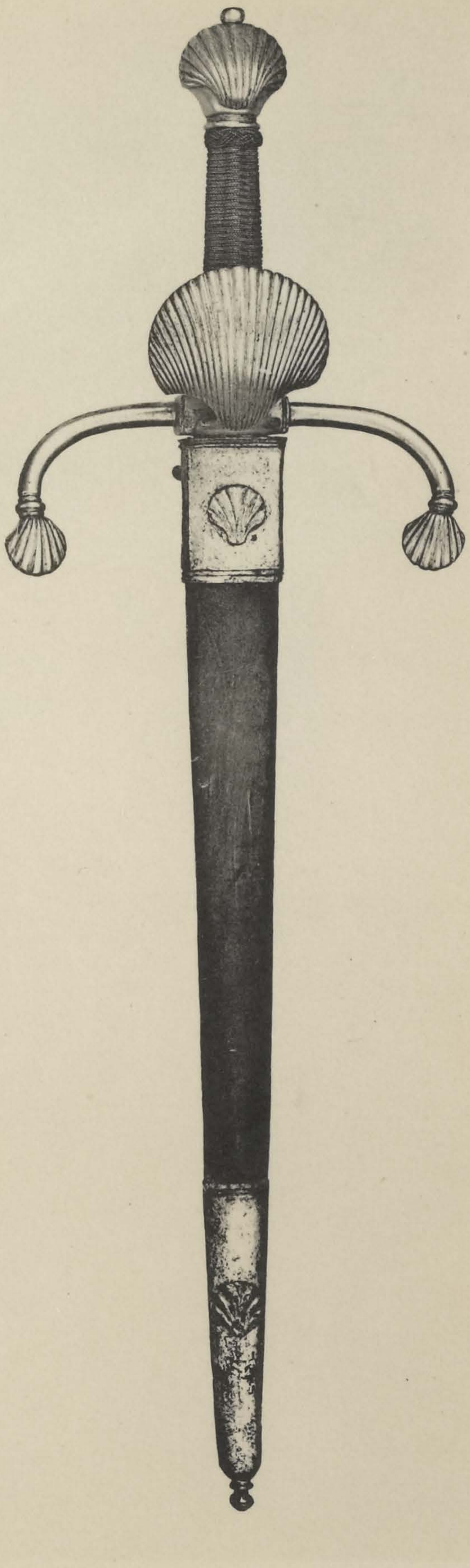

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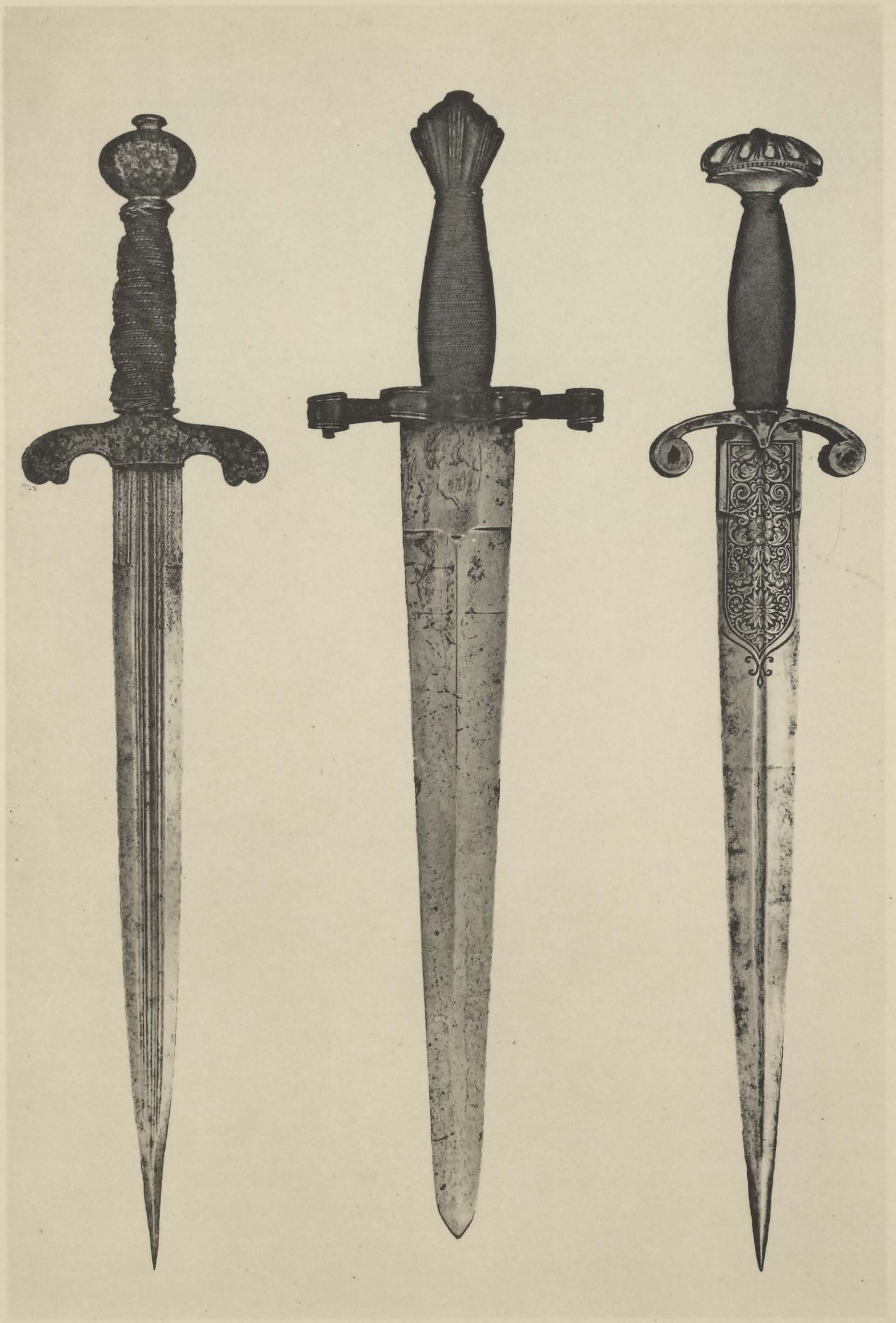
POIGNARDS
EARLY XVII CENTURY

PLATE LVI



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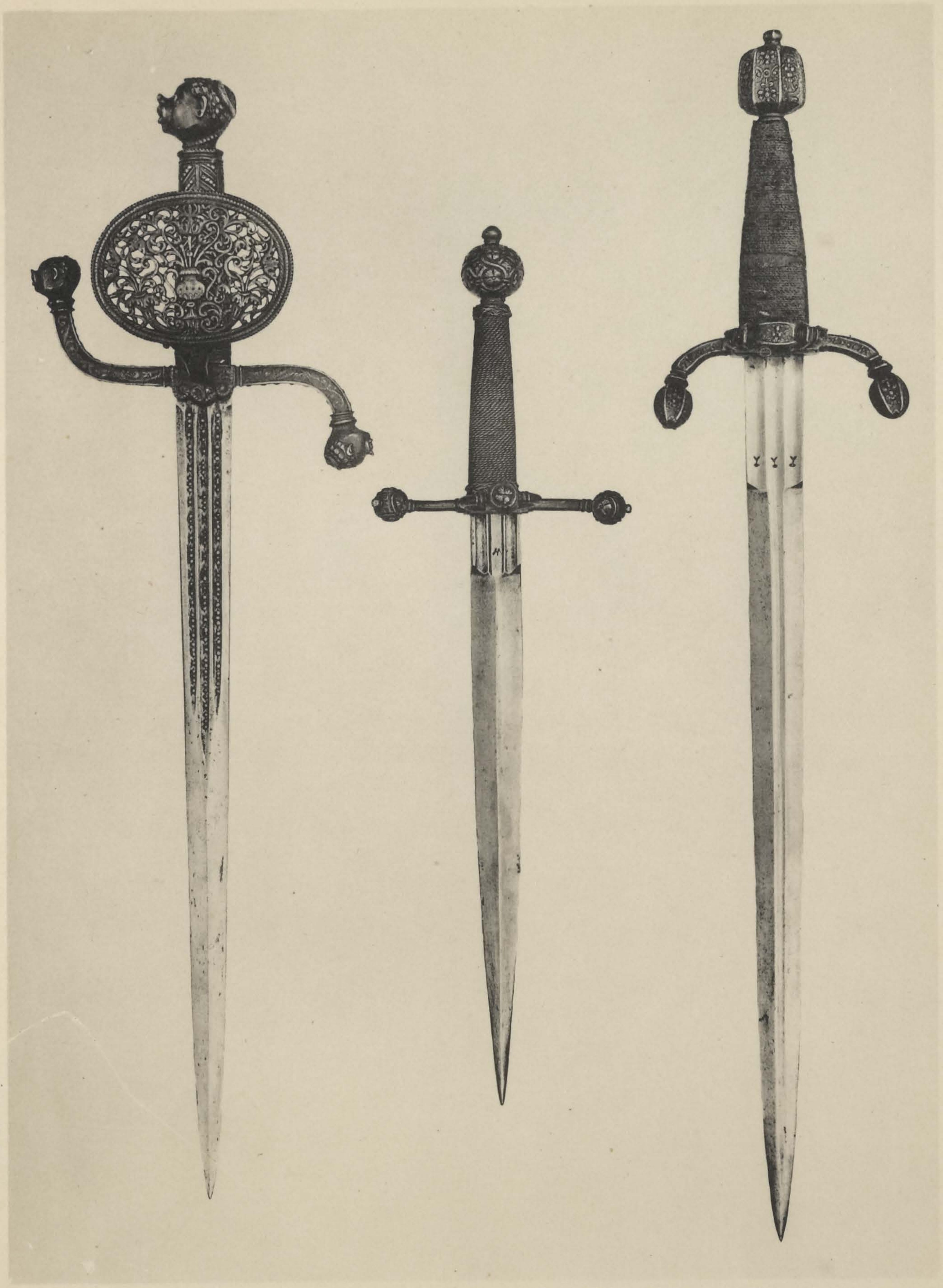
POIGNARDS AND DAGGER OF LANDSKNECHT TYPE
XVI AND EARLY XVII CENTURY

Imp. de Vaugirard, Paris.

PLATE LVII



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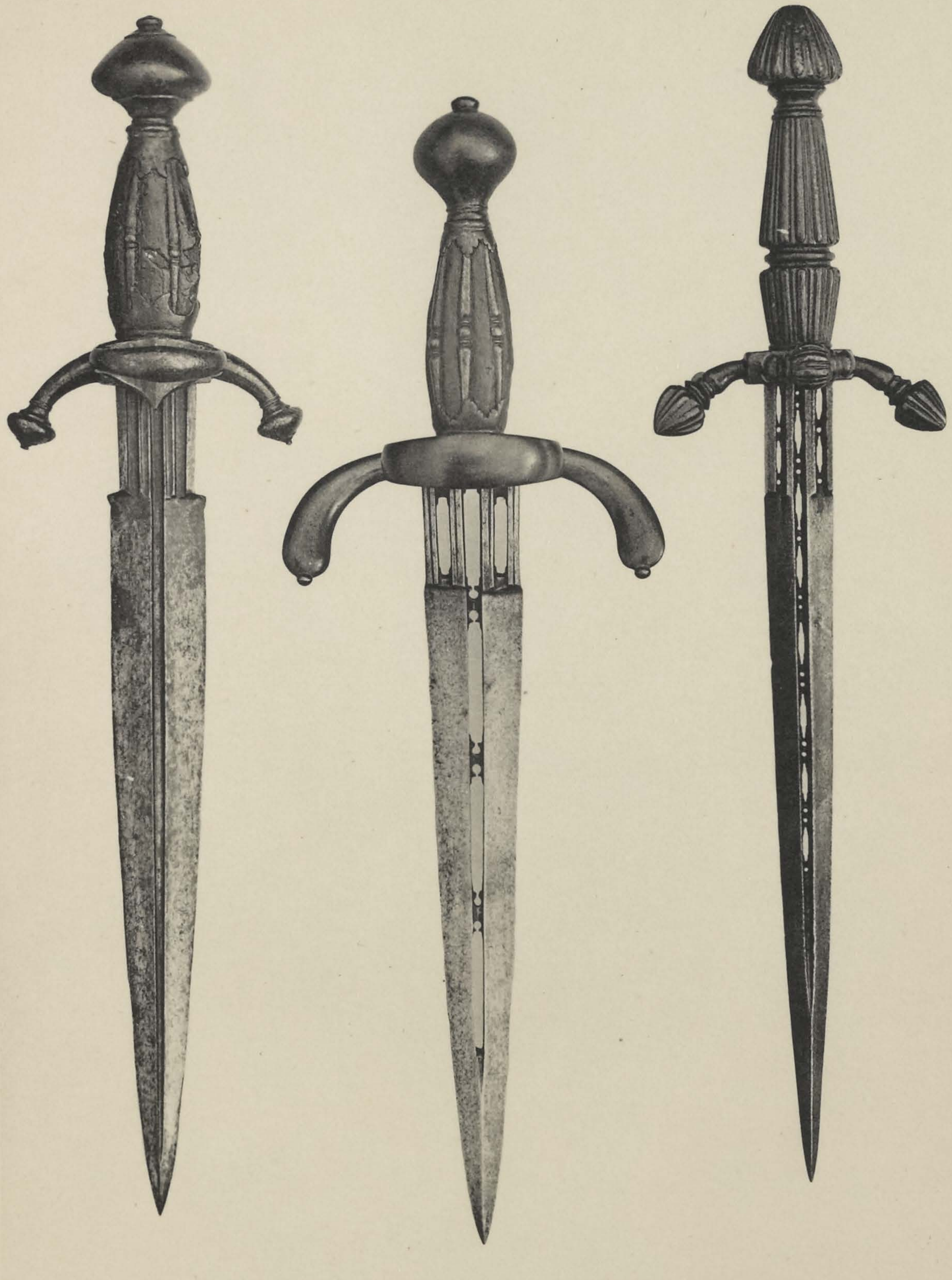
POIGNARDS
1600-1650

Imp. de Vaugirard, Paris.



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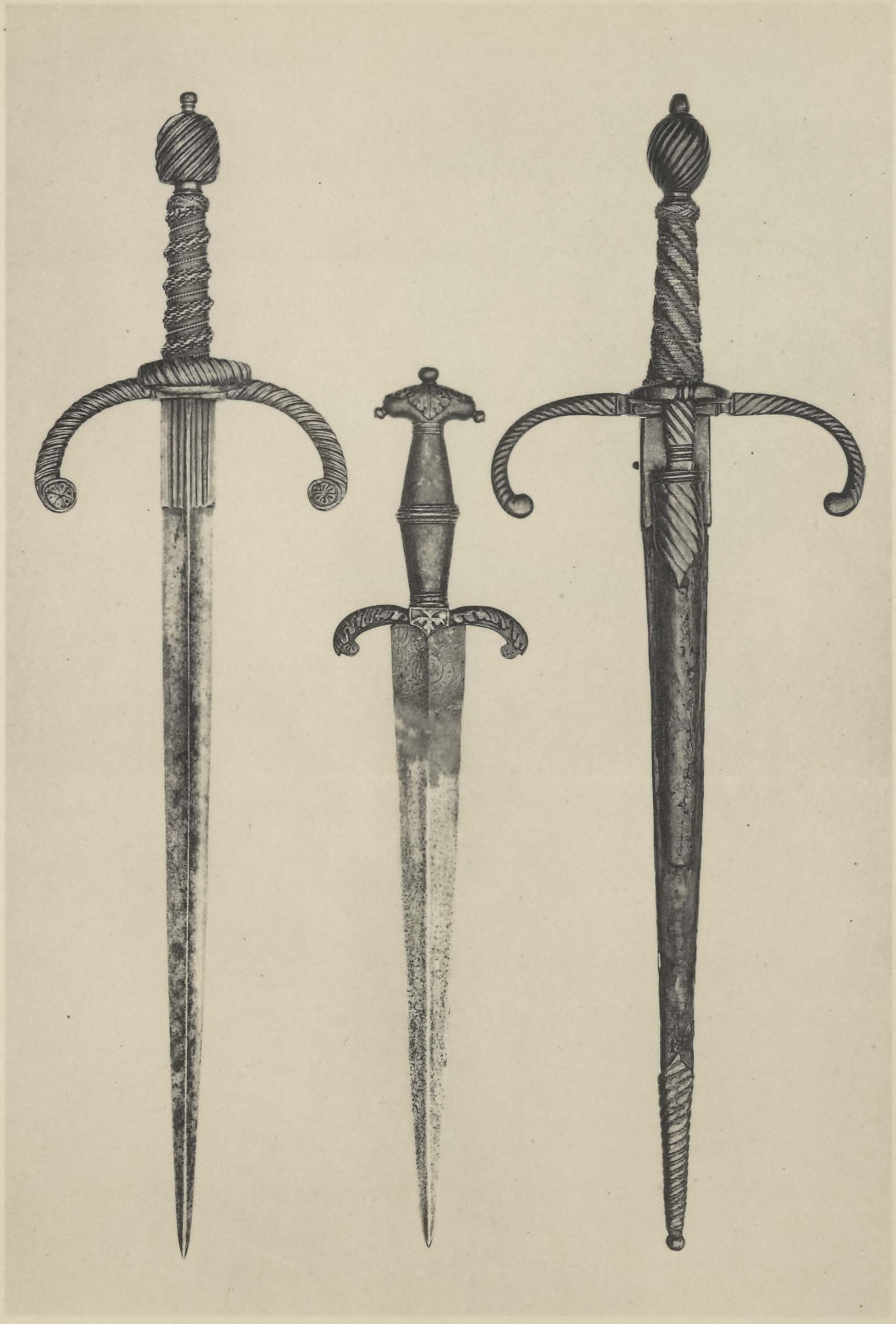
Poignards
End of XVI Century

Imp. de Vaugirard, Paris.



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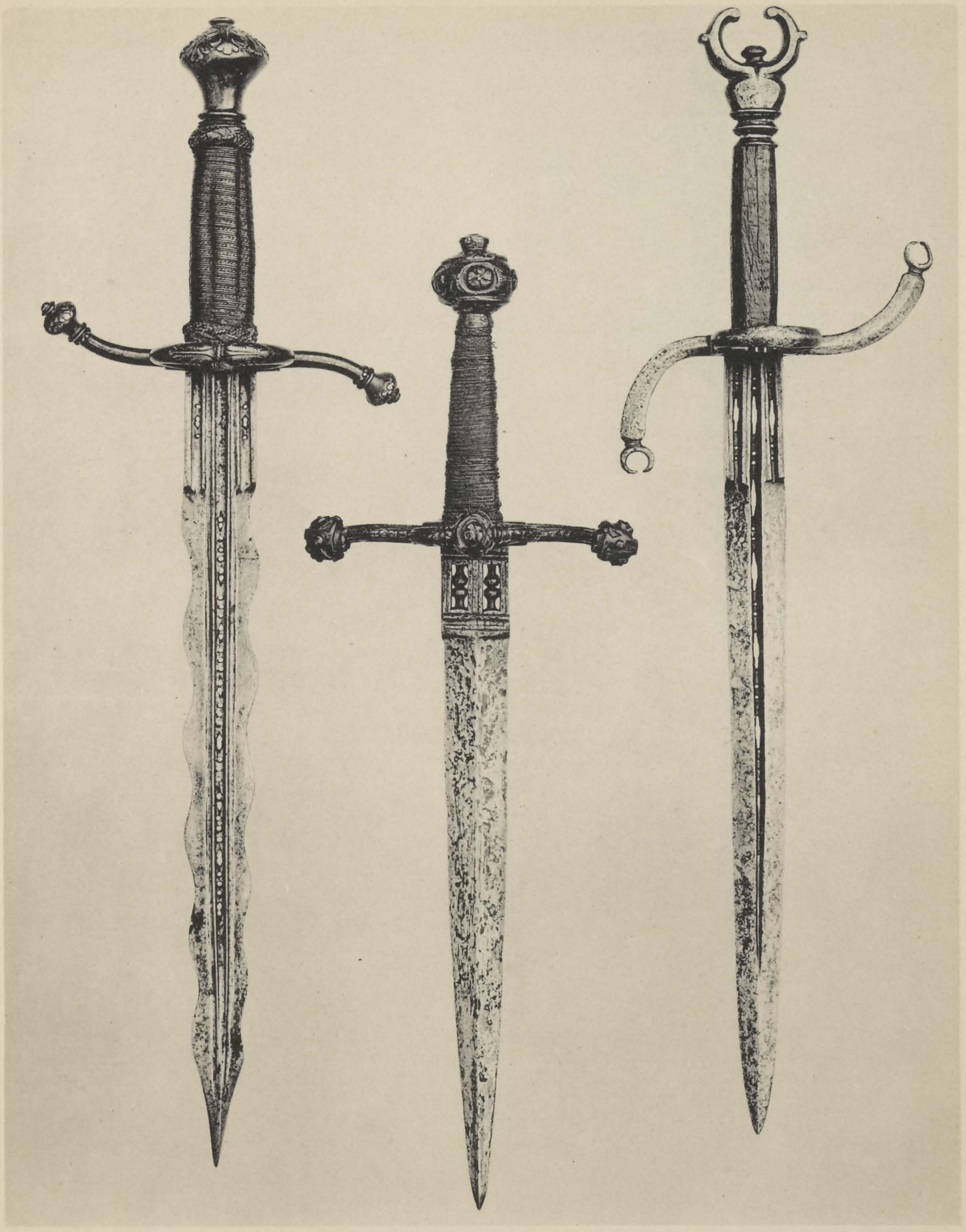
POIGNARDS
SECOND HALF OF XVI CENTURY

PLATE LX



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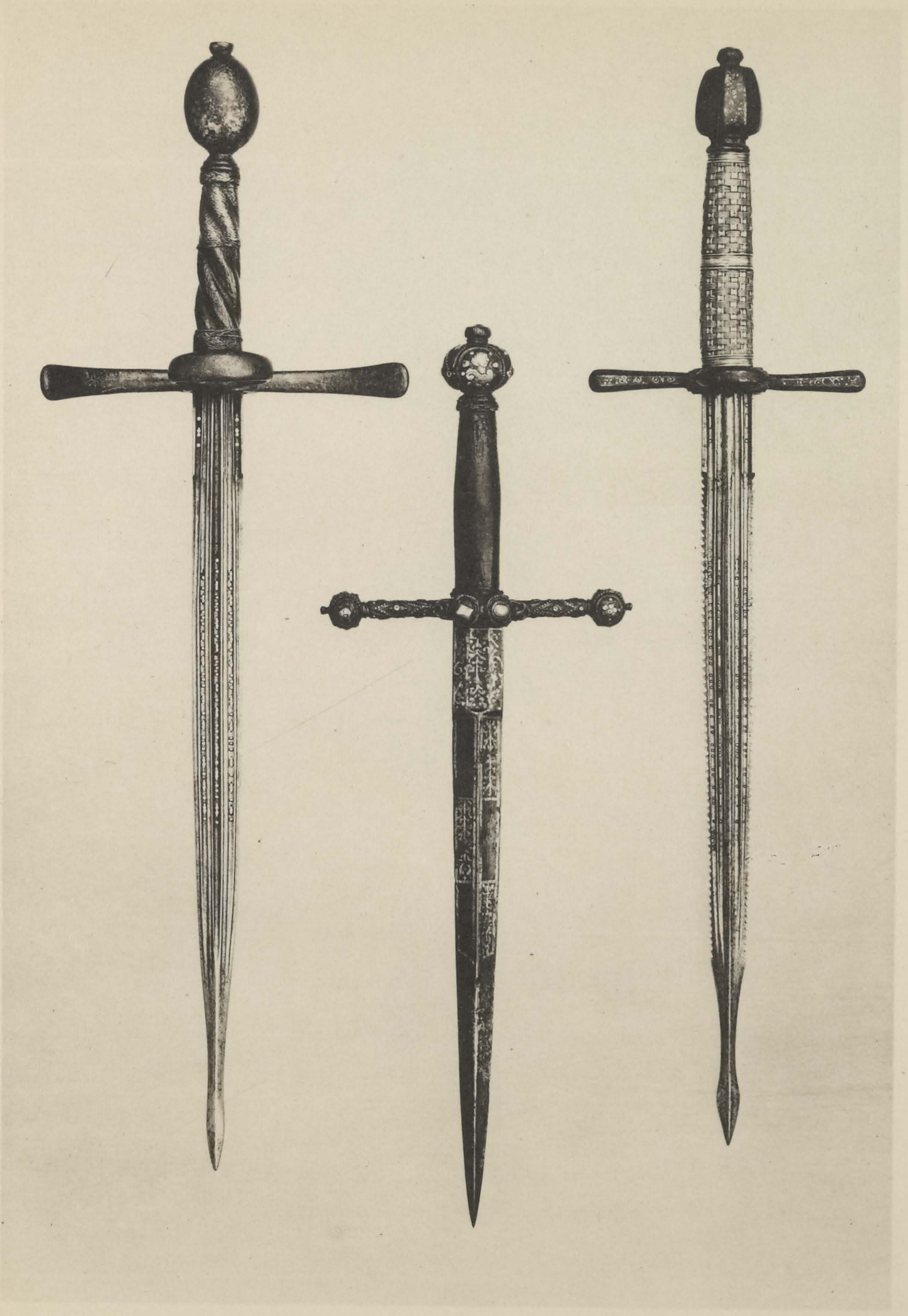
POIGNARDS
1575-1600

Plate LXI



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Poignards
Late XVI Century

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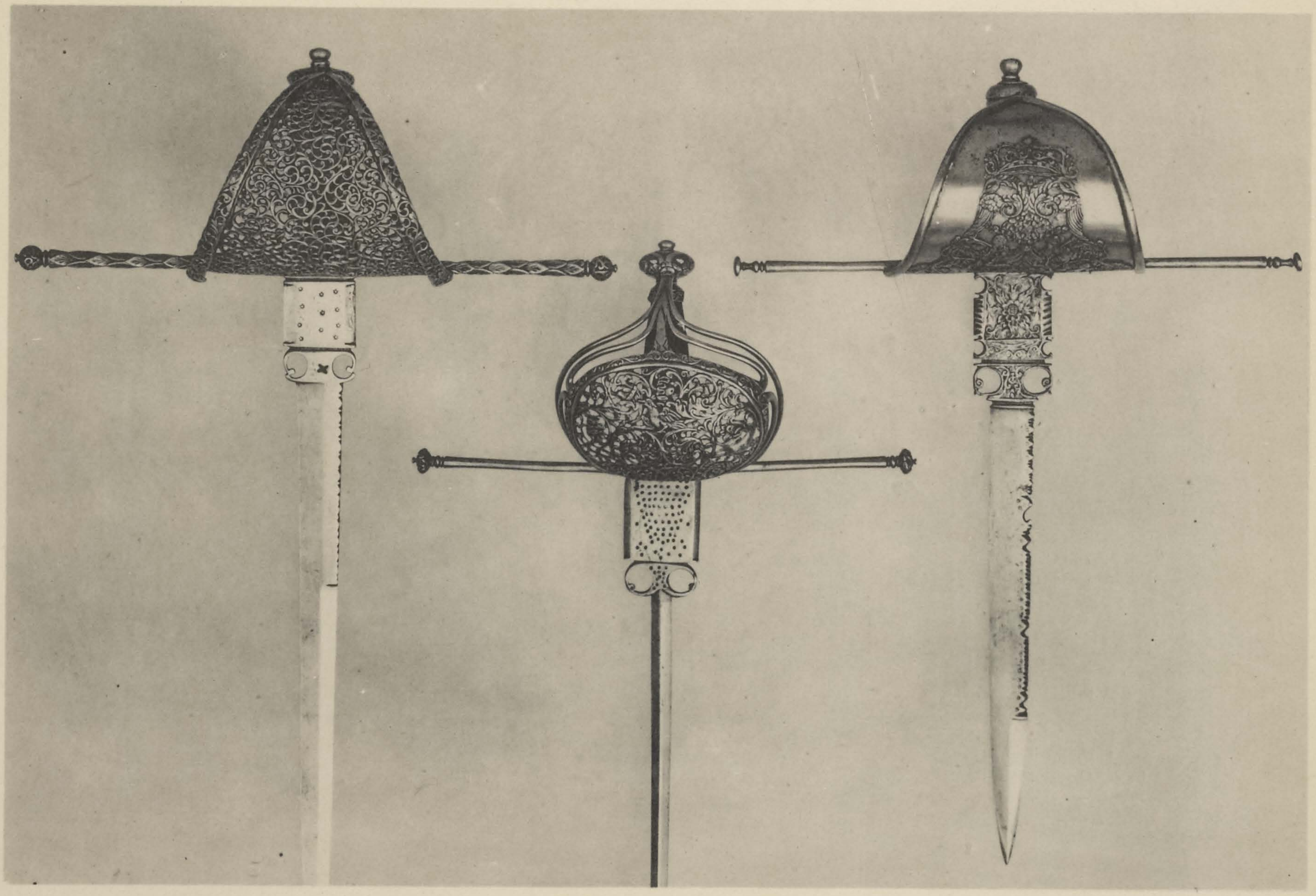
PLATE LXII



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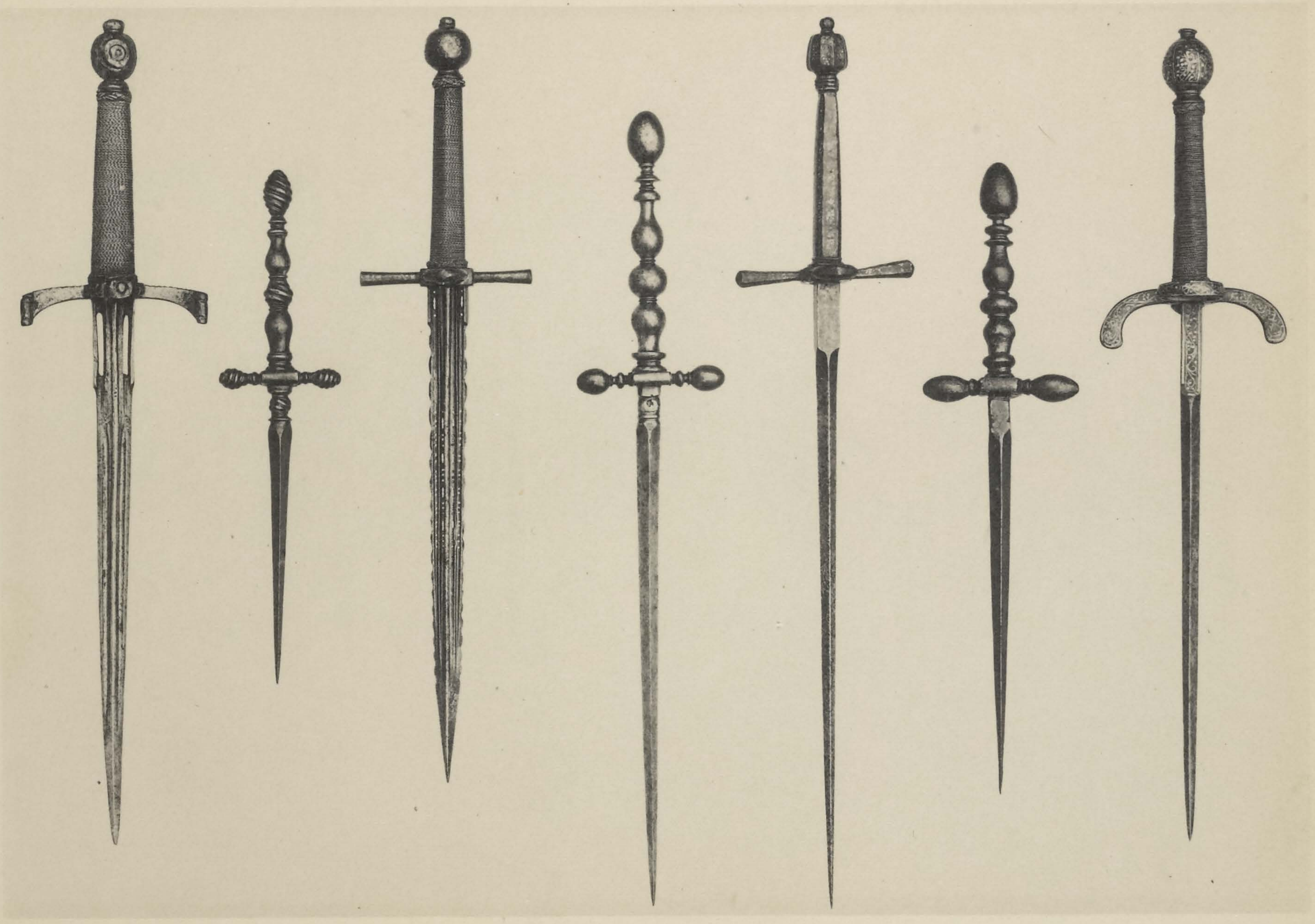
LEFT-HAND DAGGERS
SPANISH, 1620-1700

PLATE LXIII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STYLETS
1550-1650

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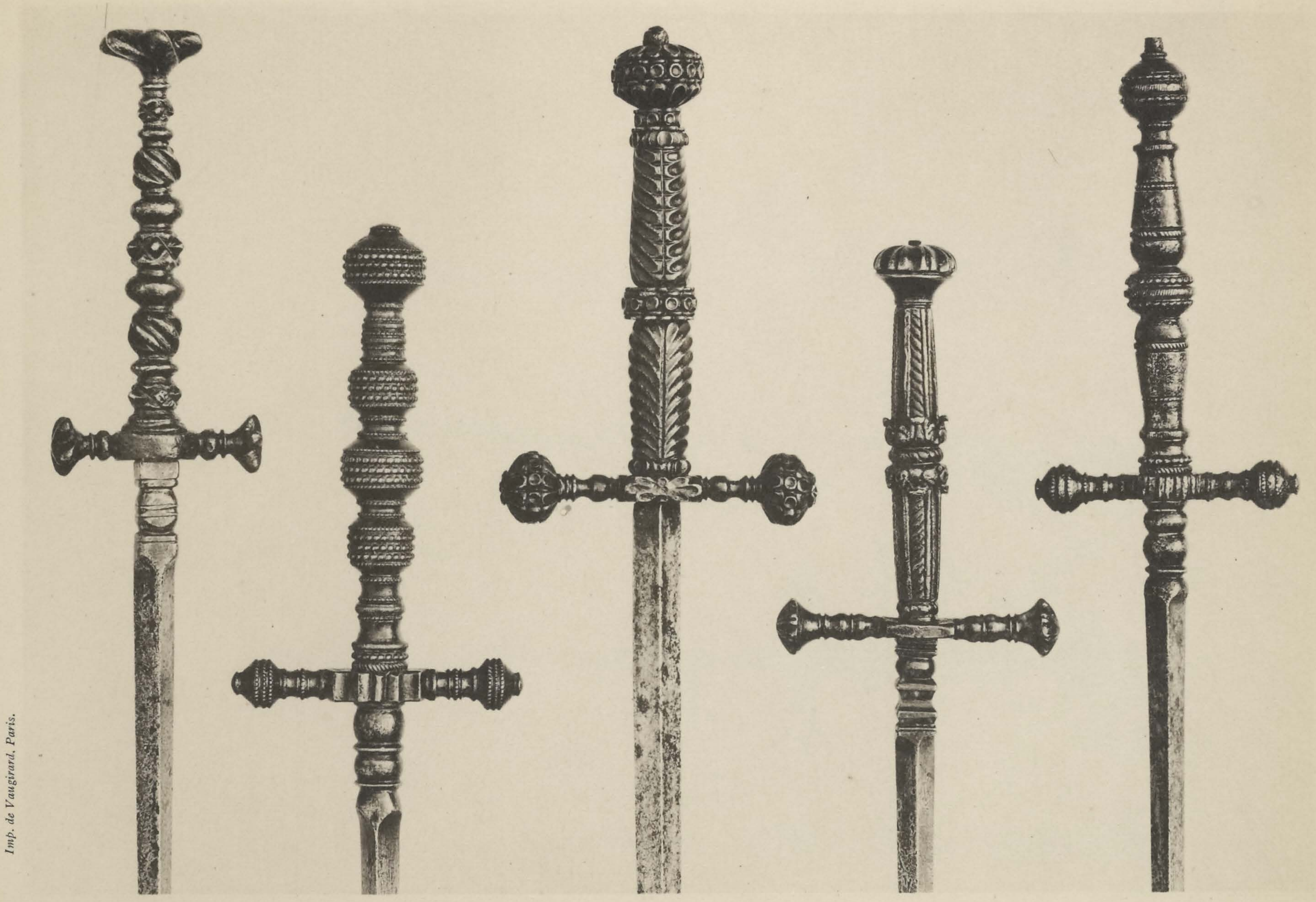

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STYLETS
1600-1650

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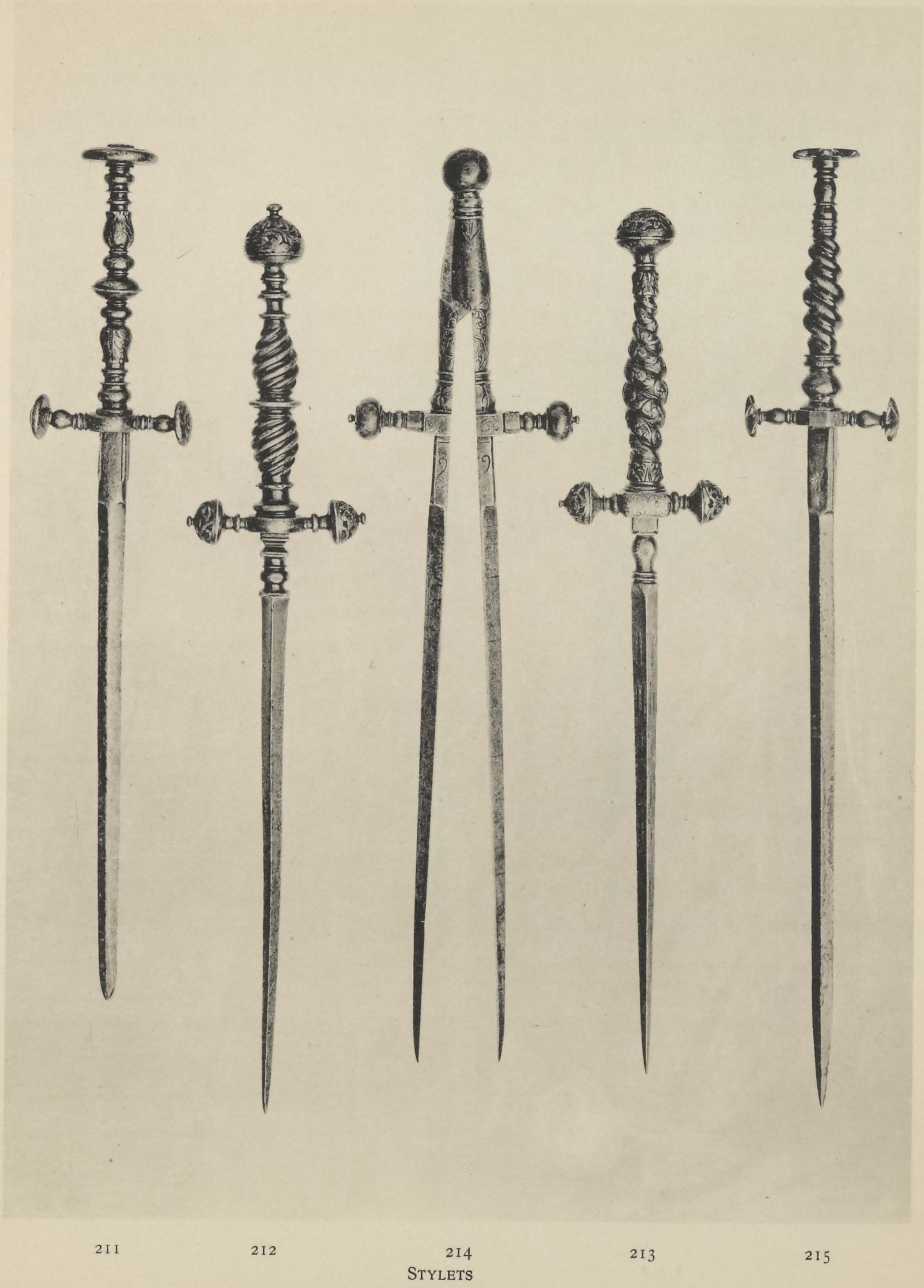
Imp. de Vaugirard, Paris.



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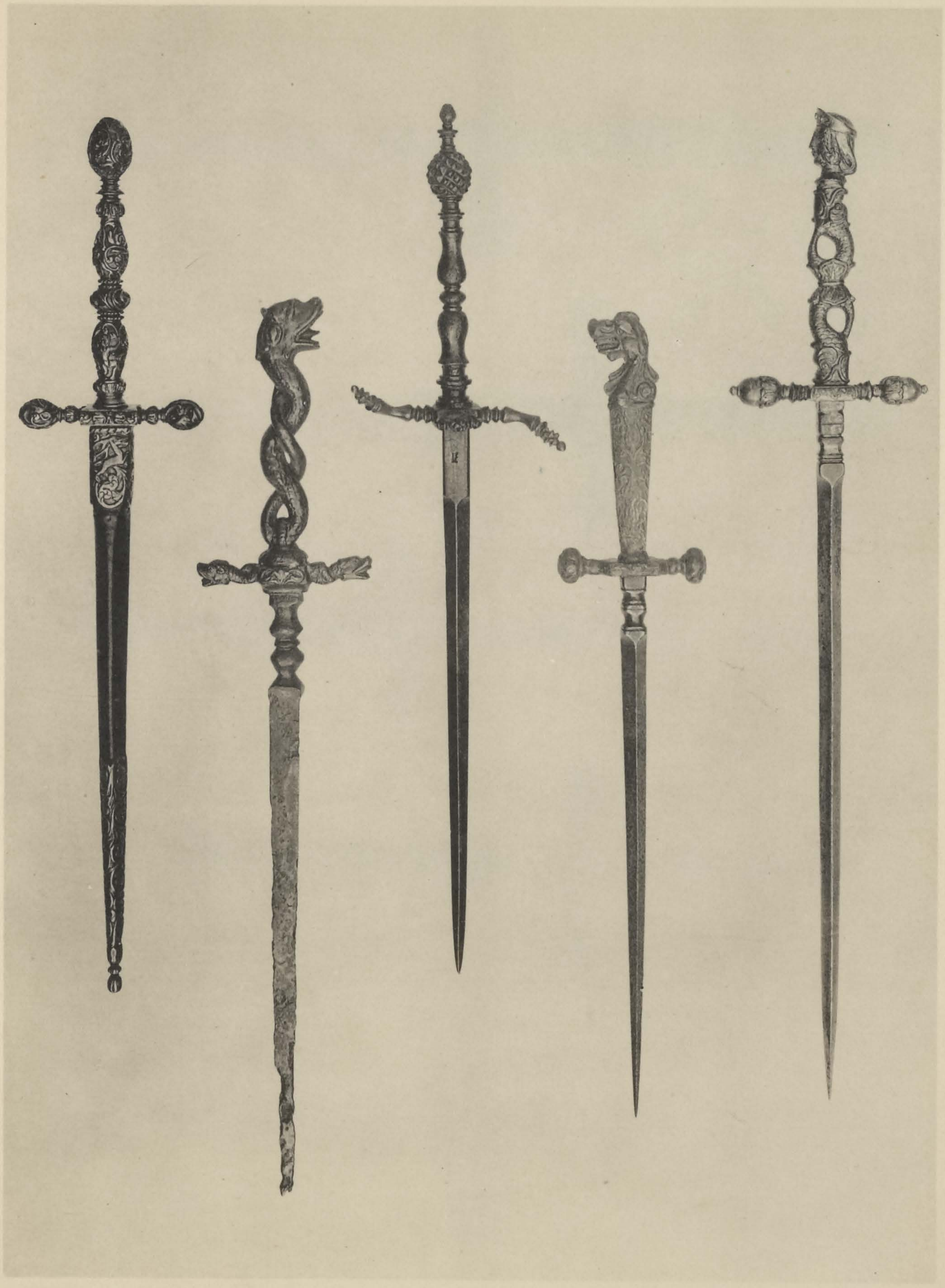
STYLETS
END OF XVI CENTURY TO 1700

PLATE LXVI



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STYLETS

1590-1650

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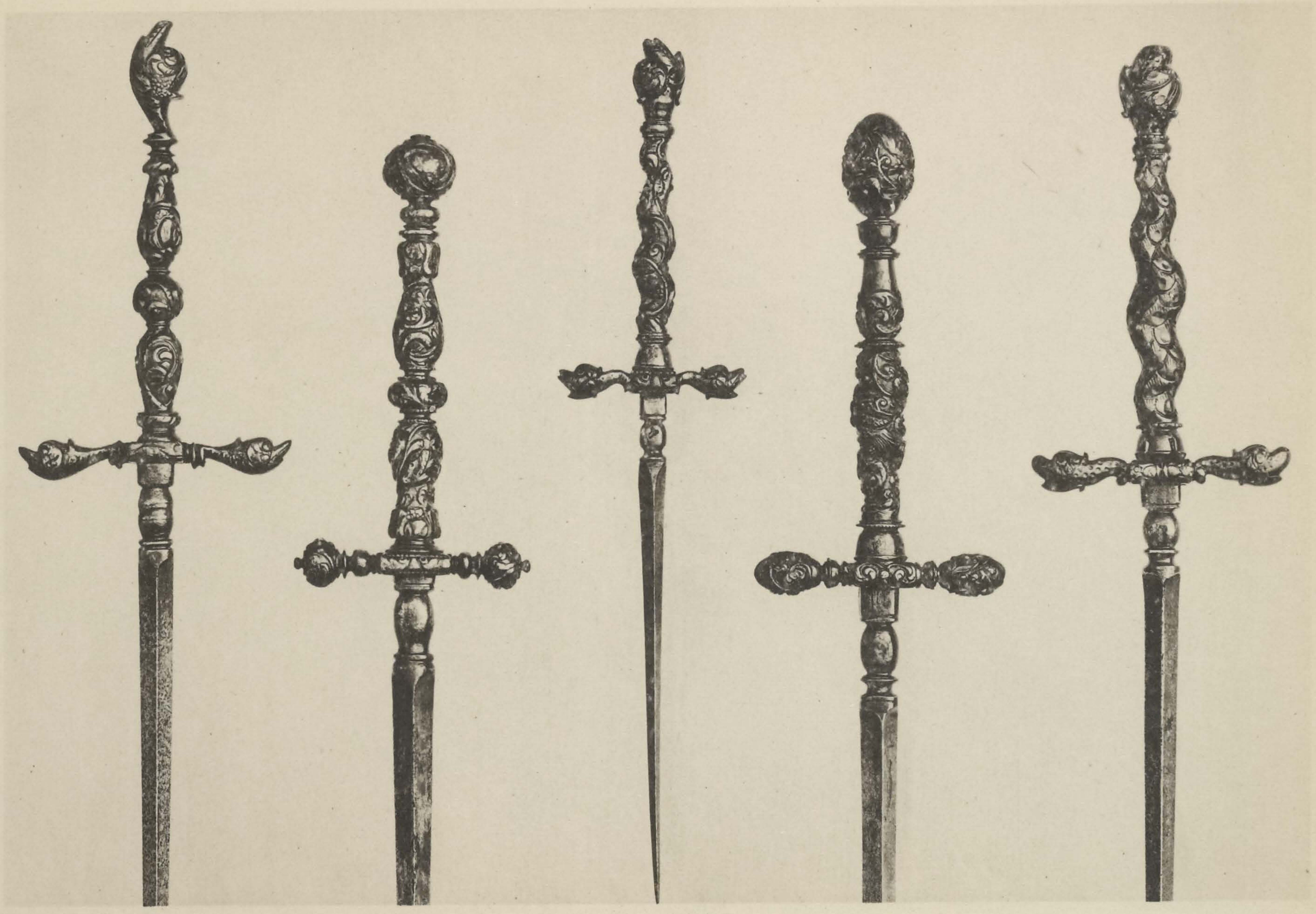
Plate LXVII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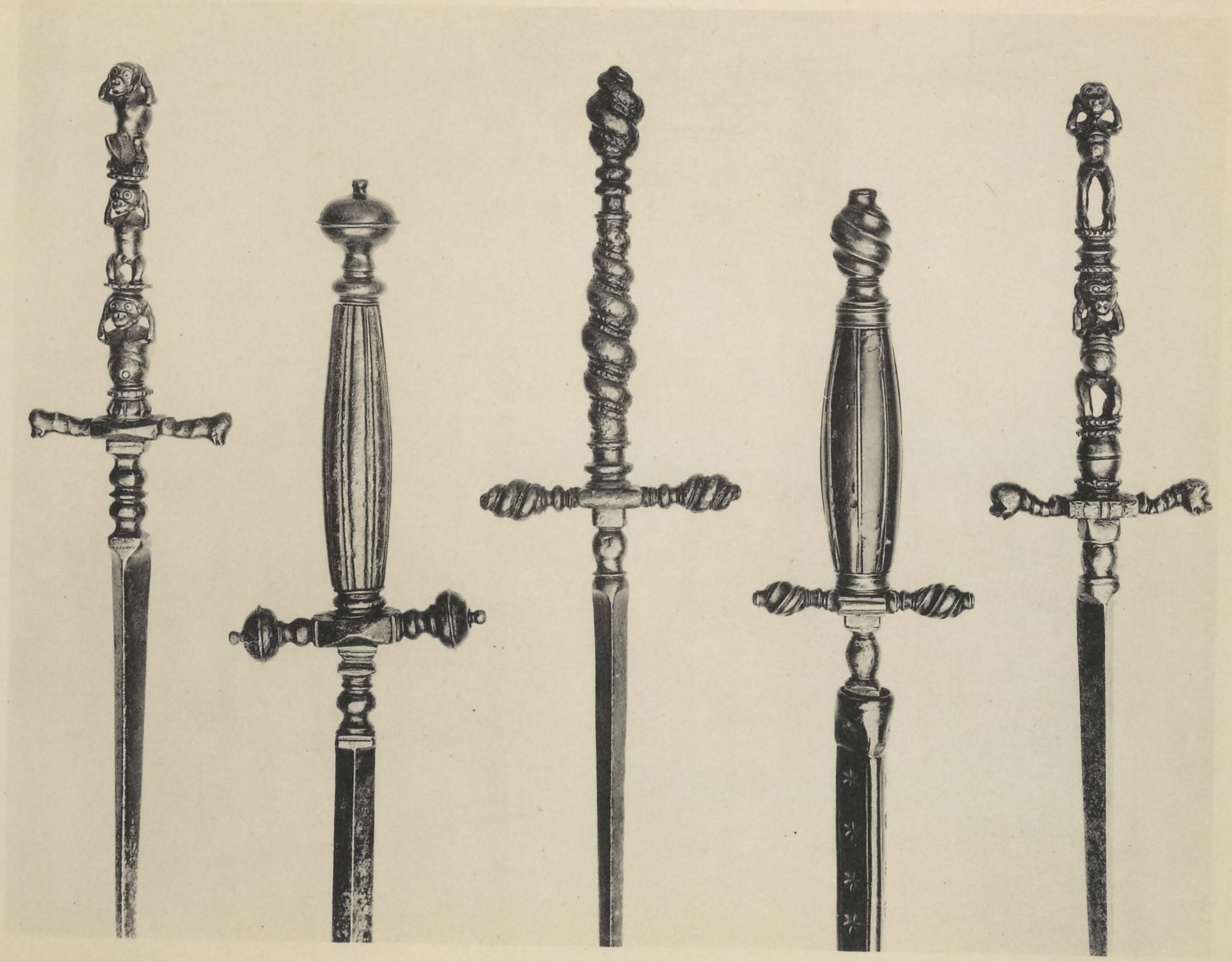
Stylets
XVII Century

Imp. de Vaugirard, Paris.



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STYLETS
XVII CENTURY

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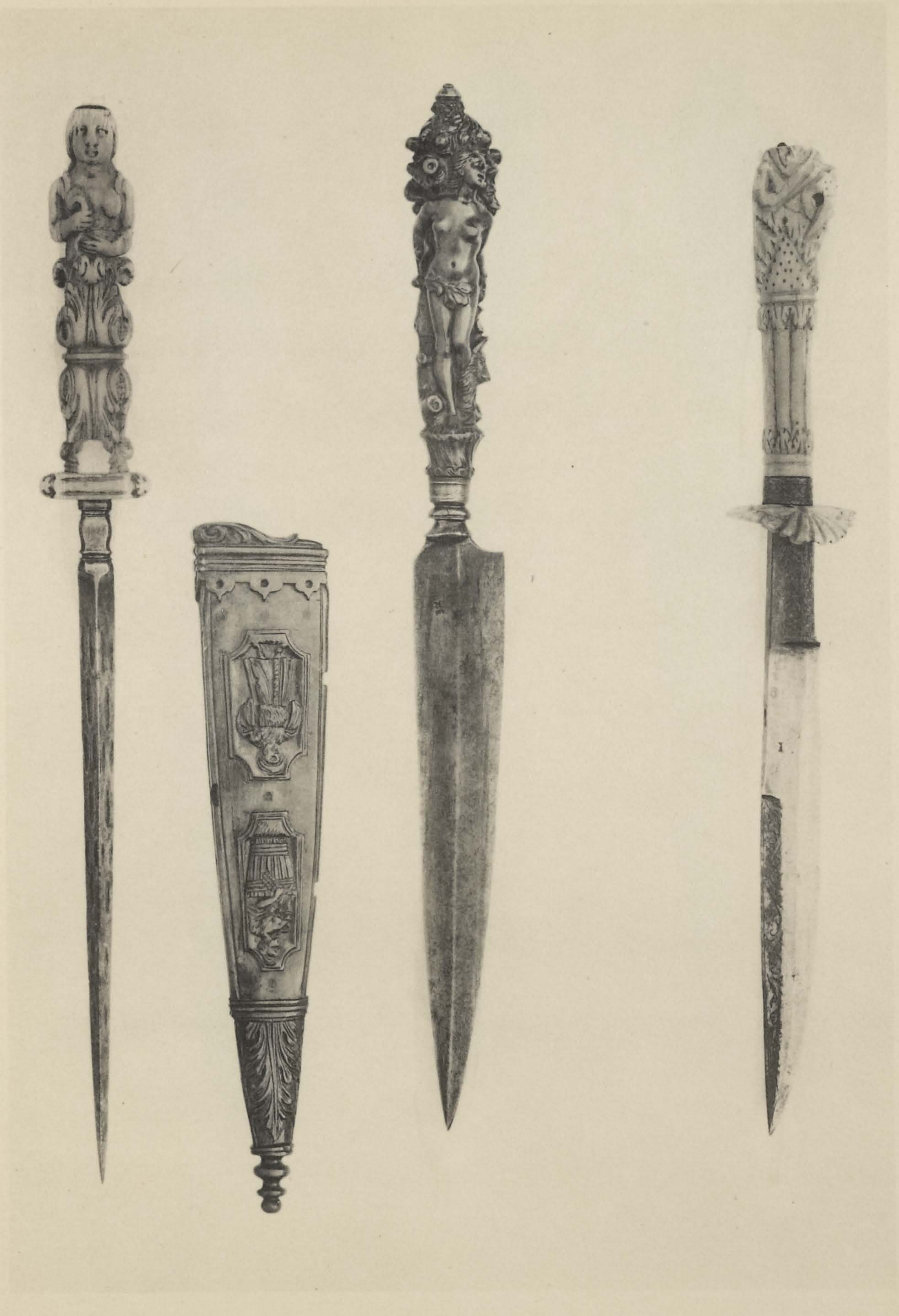

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Dirks
Late XVI to Early XVIII Century

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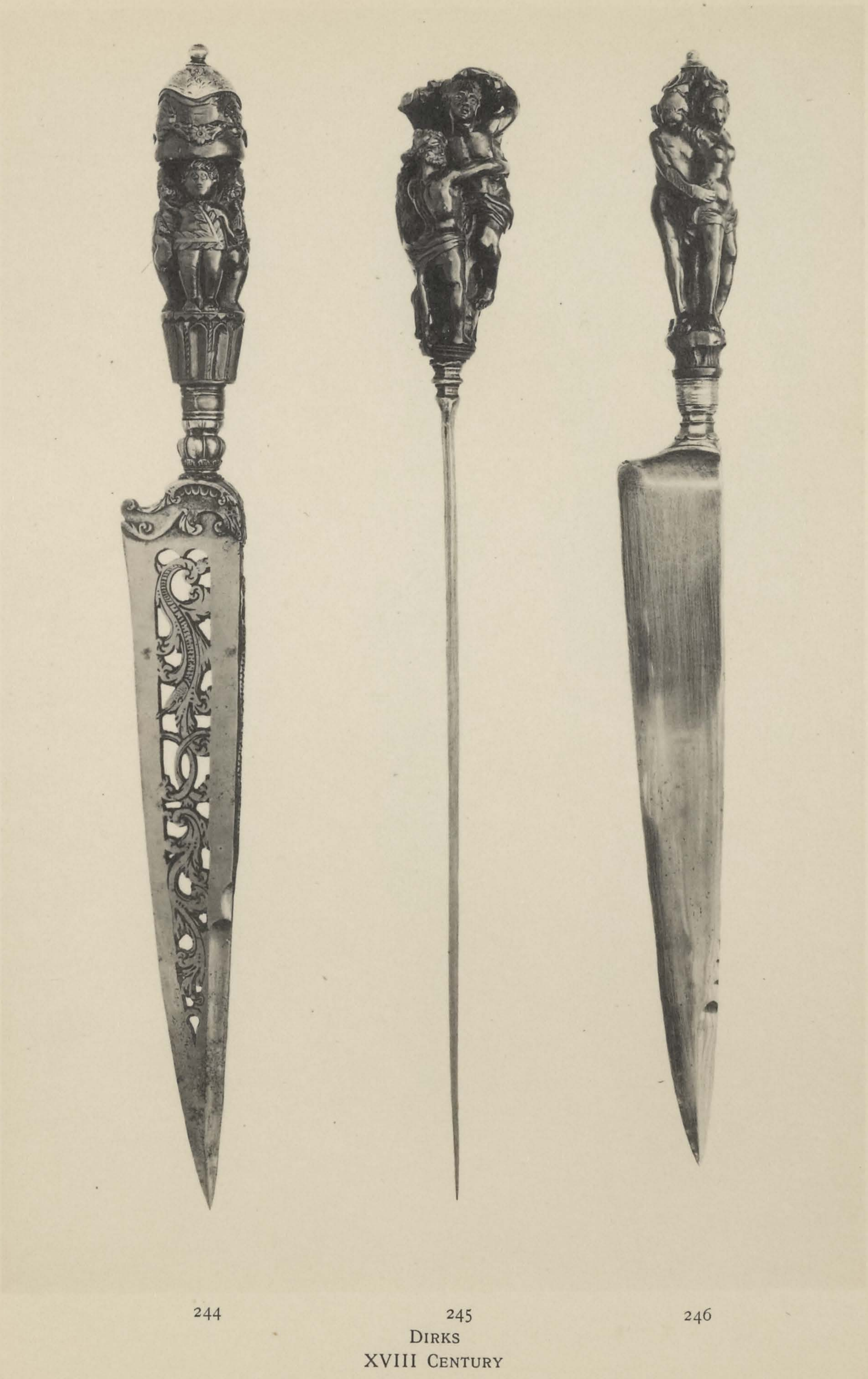
PLATE LXX



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DIRKS
XVIII CENTURY

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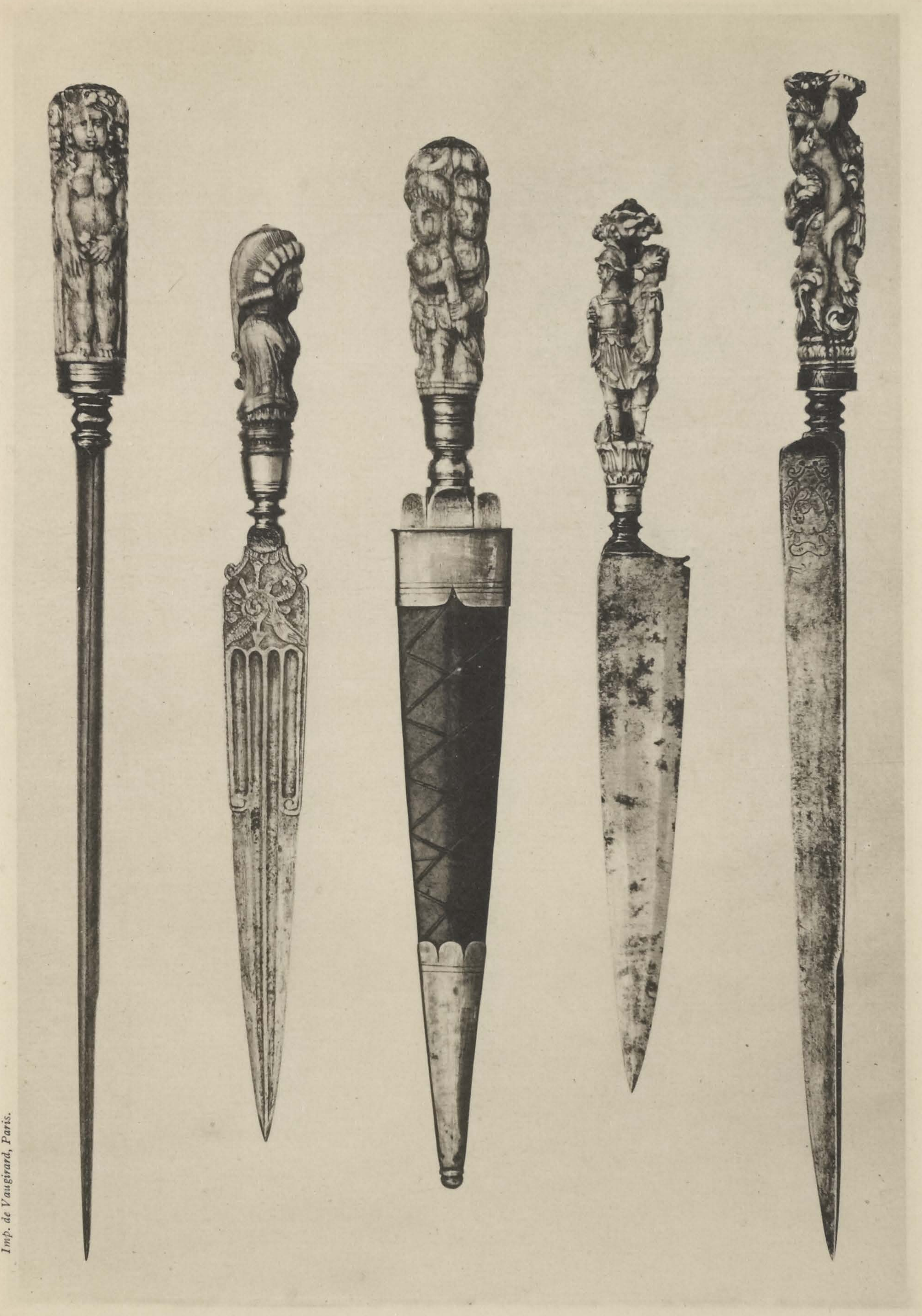

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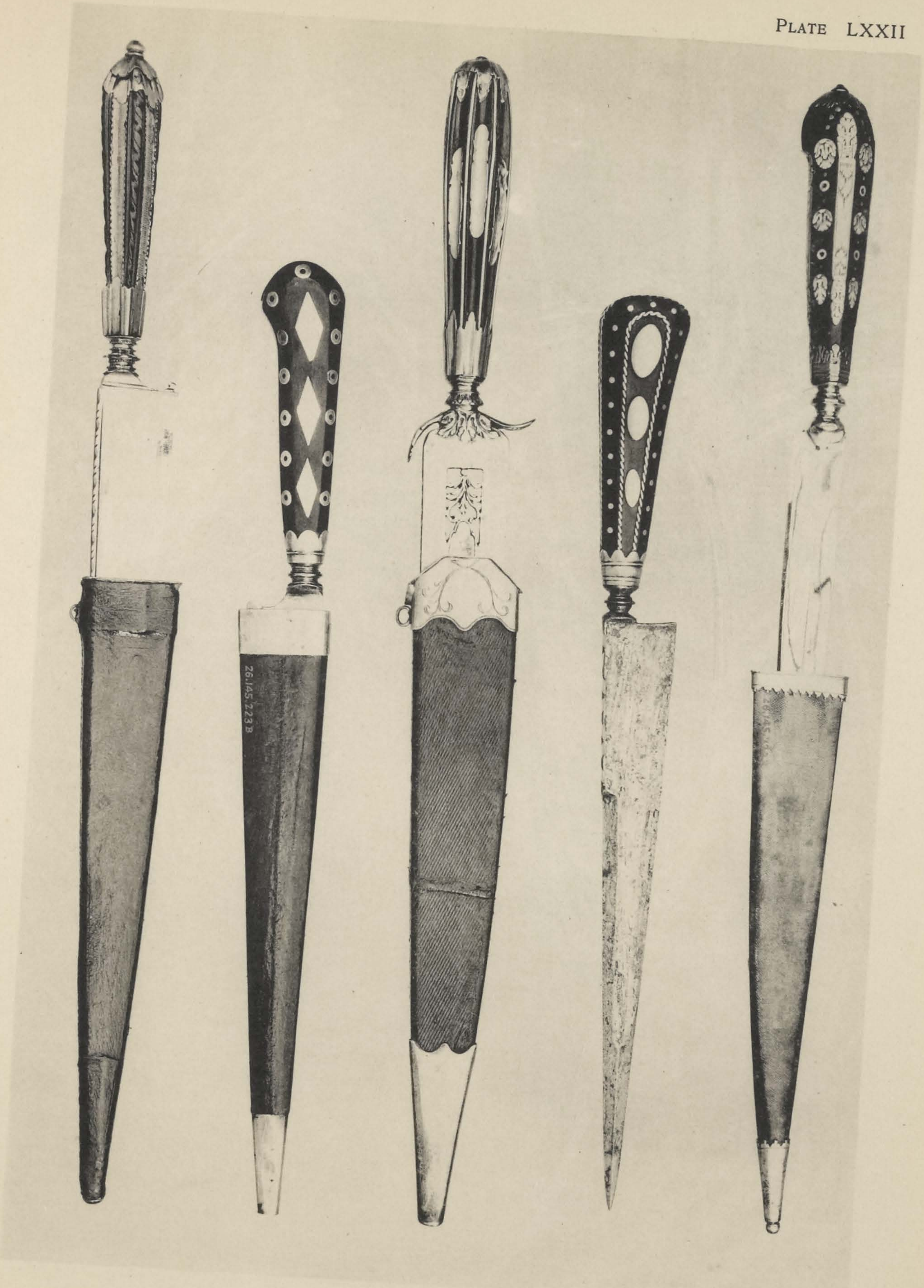
DIRKS
XVIII CENTURY

PLATE LXXII



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DIRKS
XVIII CENTURY

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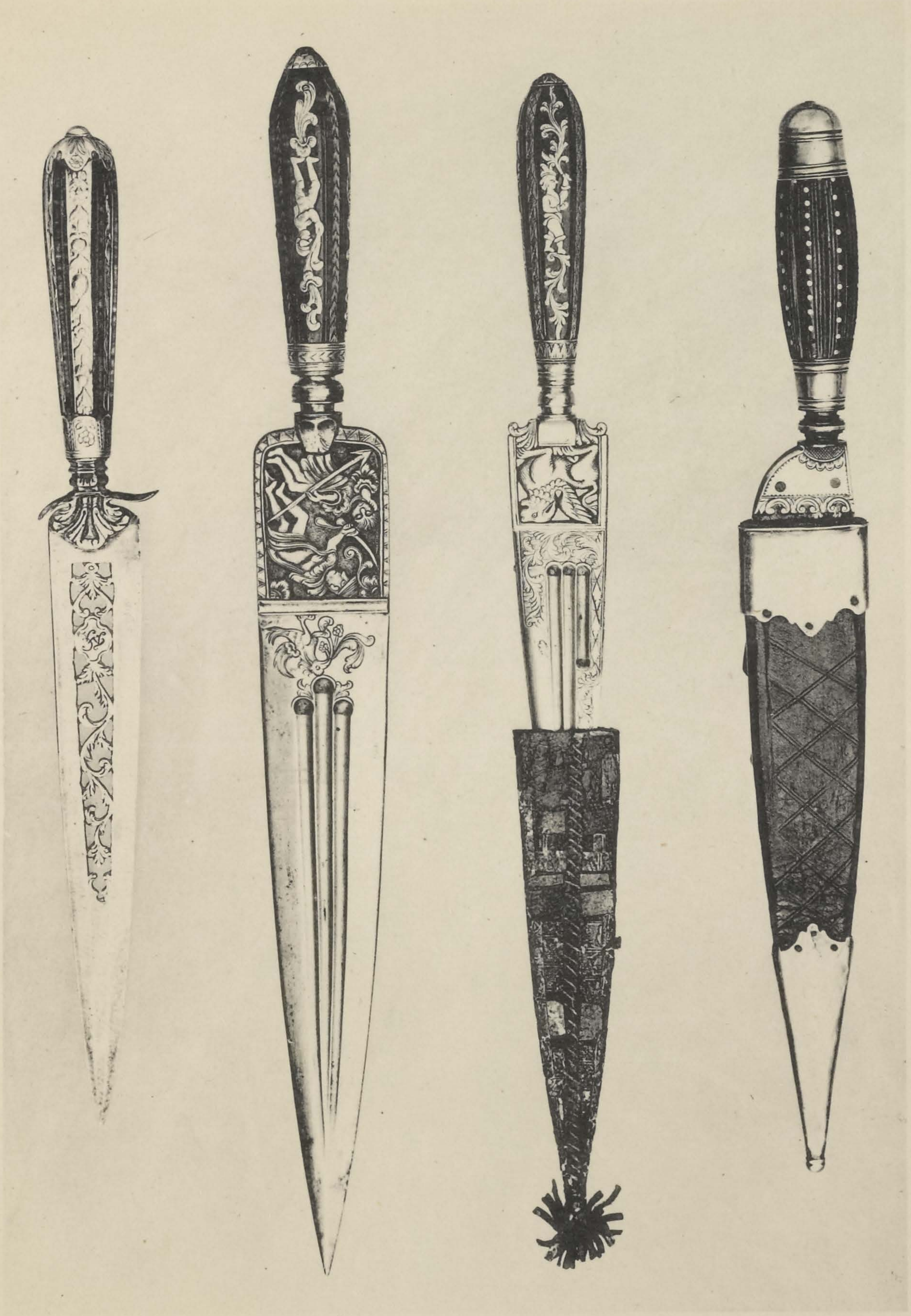
PLATE LXXIII



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DIRKS
XVIII CENTURY

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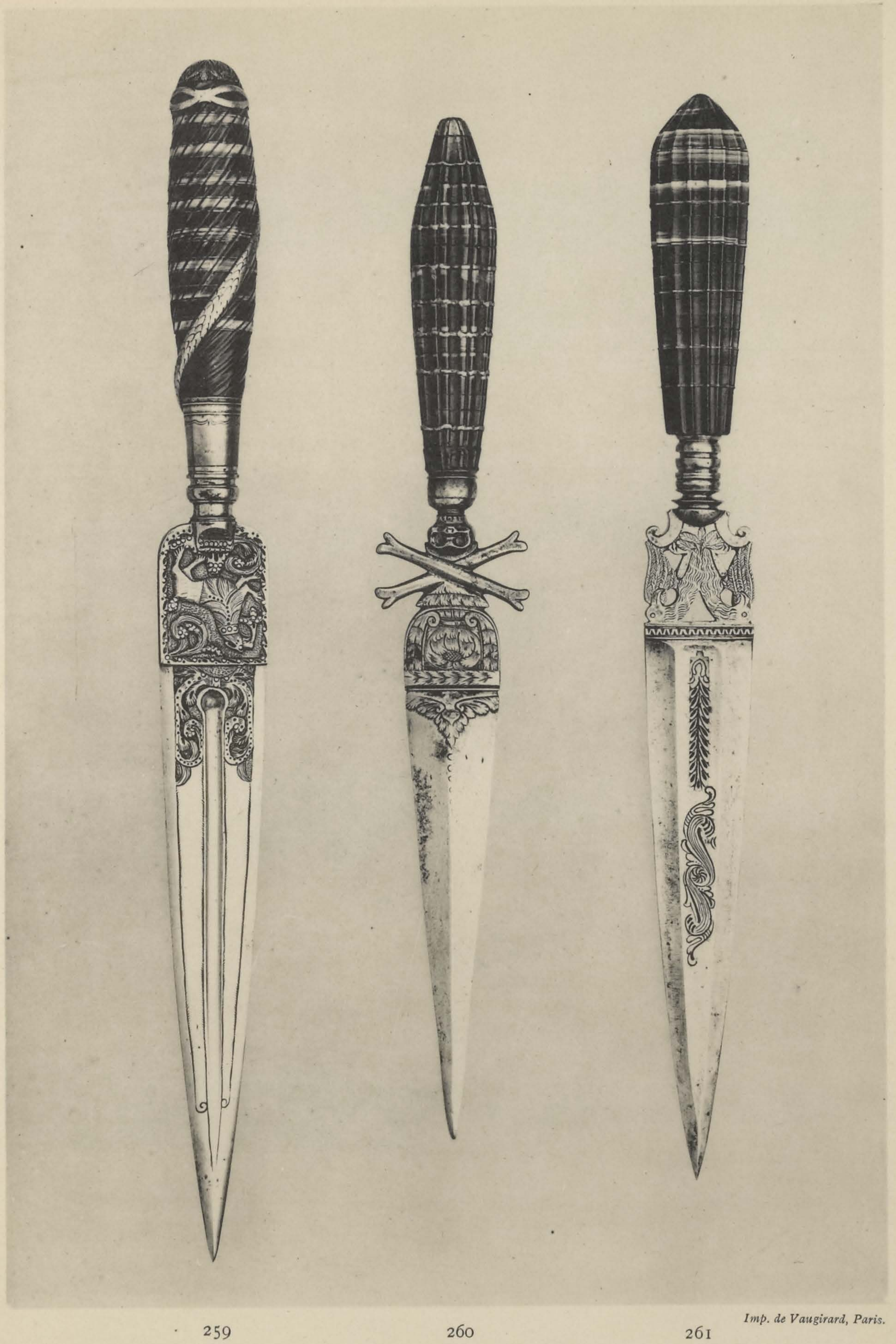

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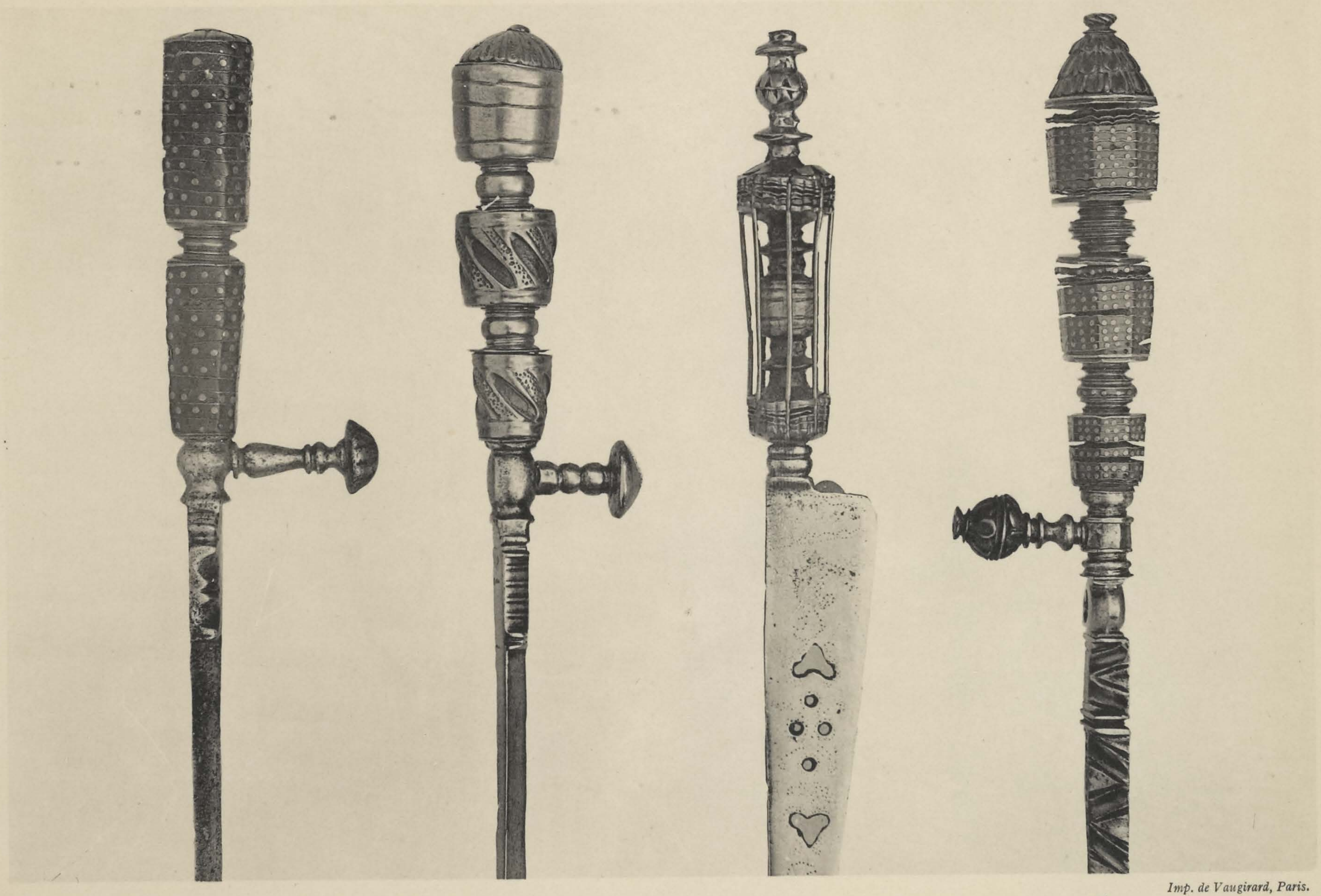
DIRKS
CATALAN, XVIII CENTURY

PLATE LXXV



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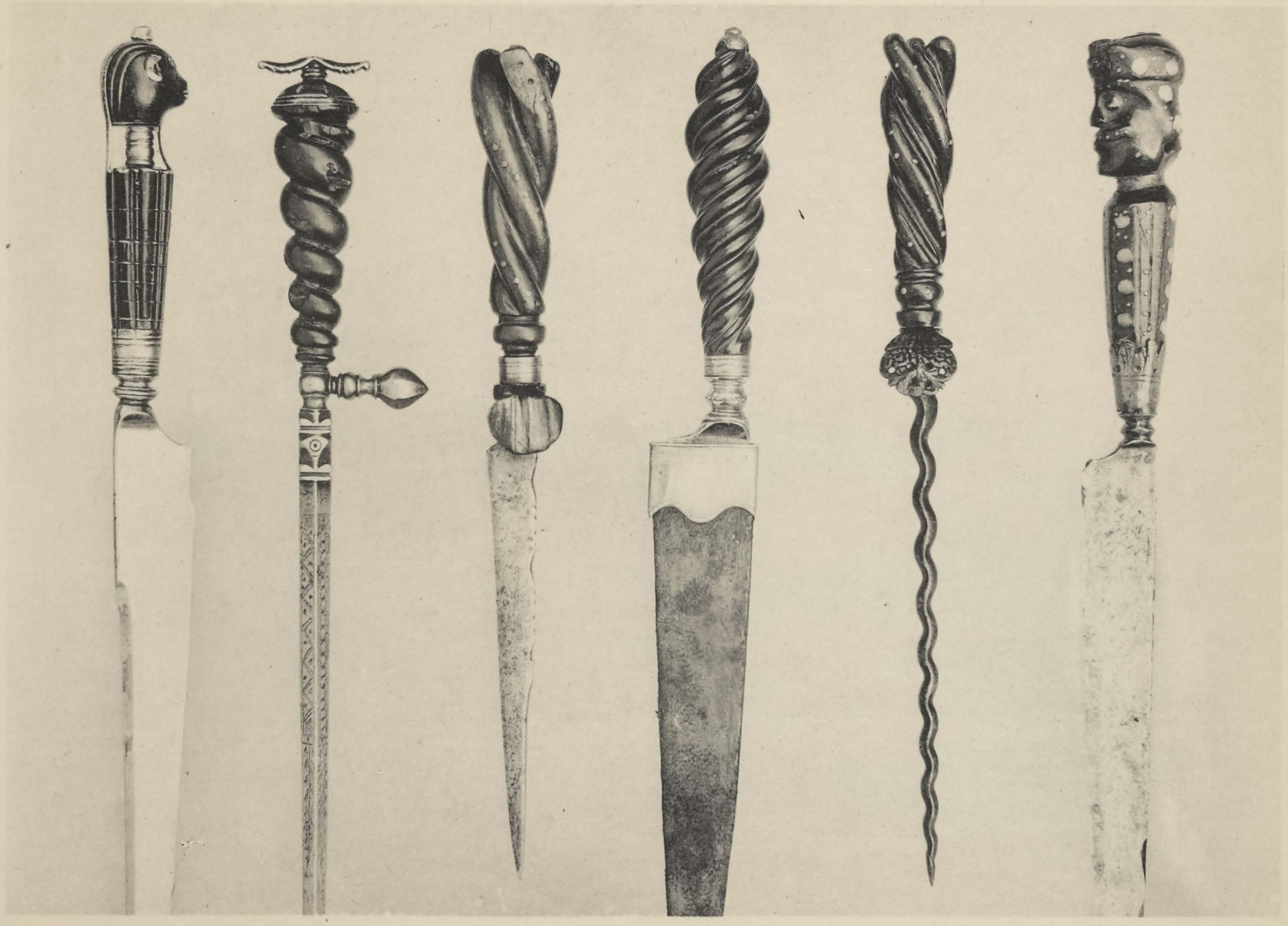
DIRKS

SPANISH, XVIII CENTURY

PLATE LXXVI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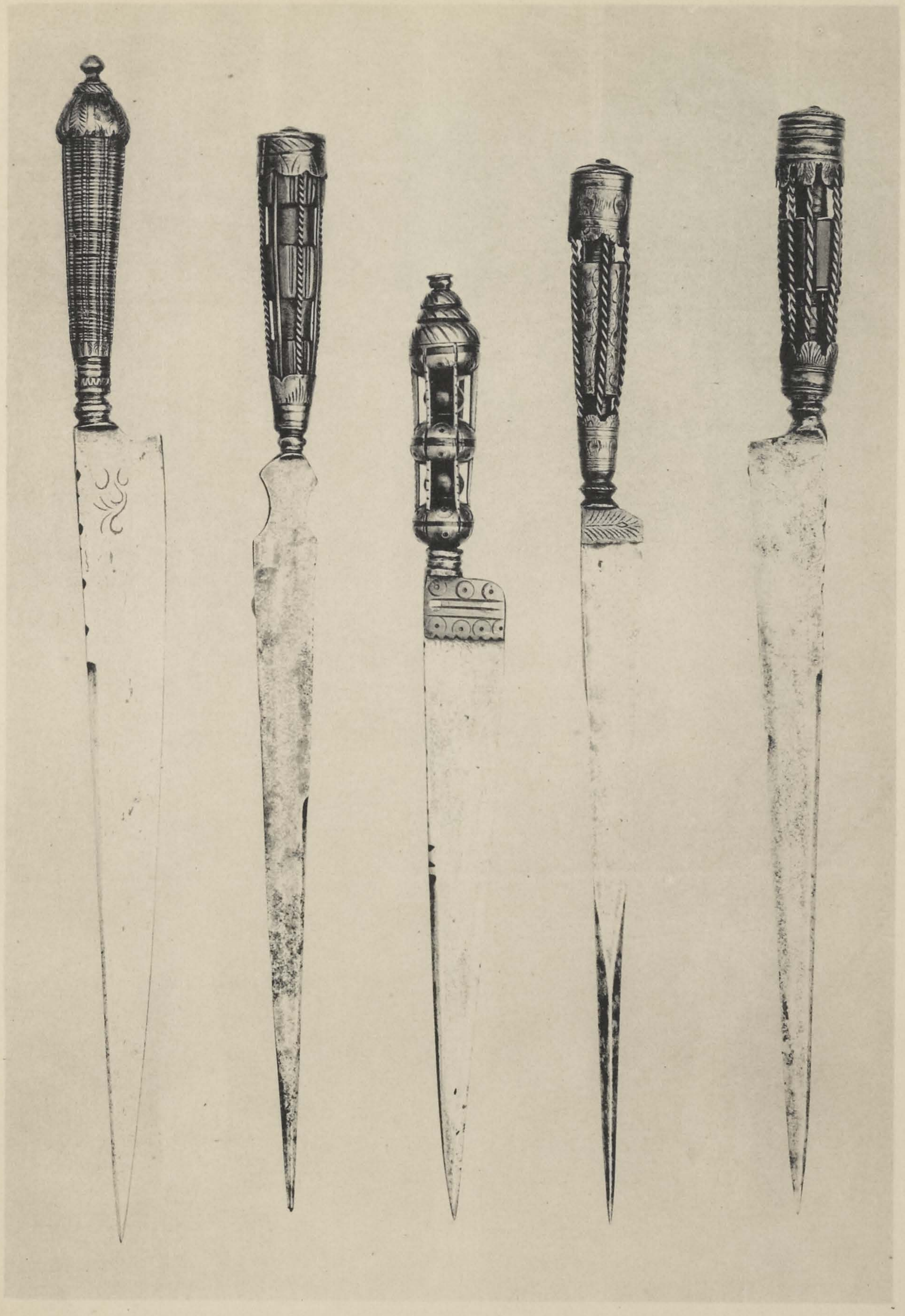
DIRKS
LATE XVII AND XVIII CENTURY

PLATE LXXVII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DIRKS
SPANISH, XVIII CENTURY

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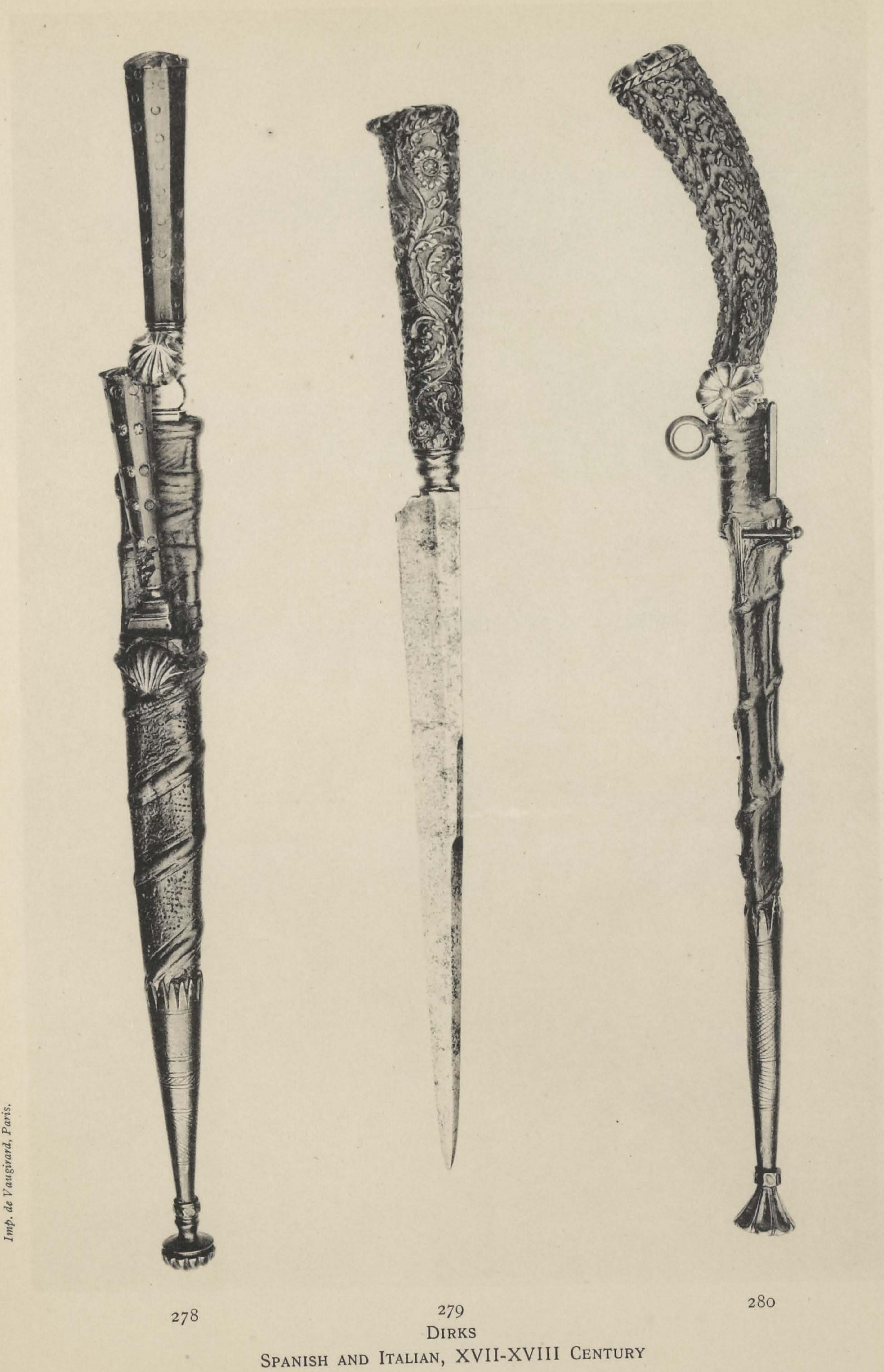
PLATE LXXVIII



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DIRKS

SPANISH AND ITALIAN, XVII-XVIII CENTURY

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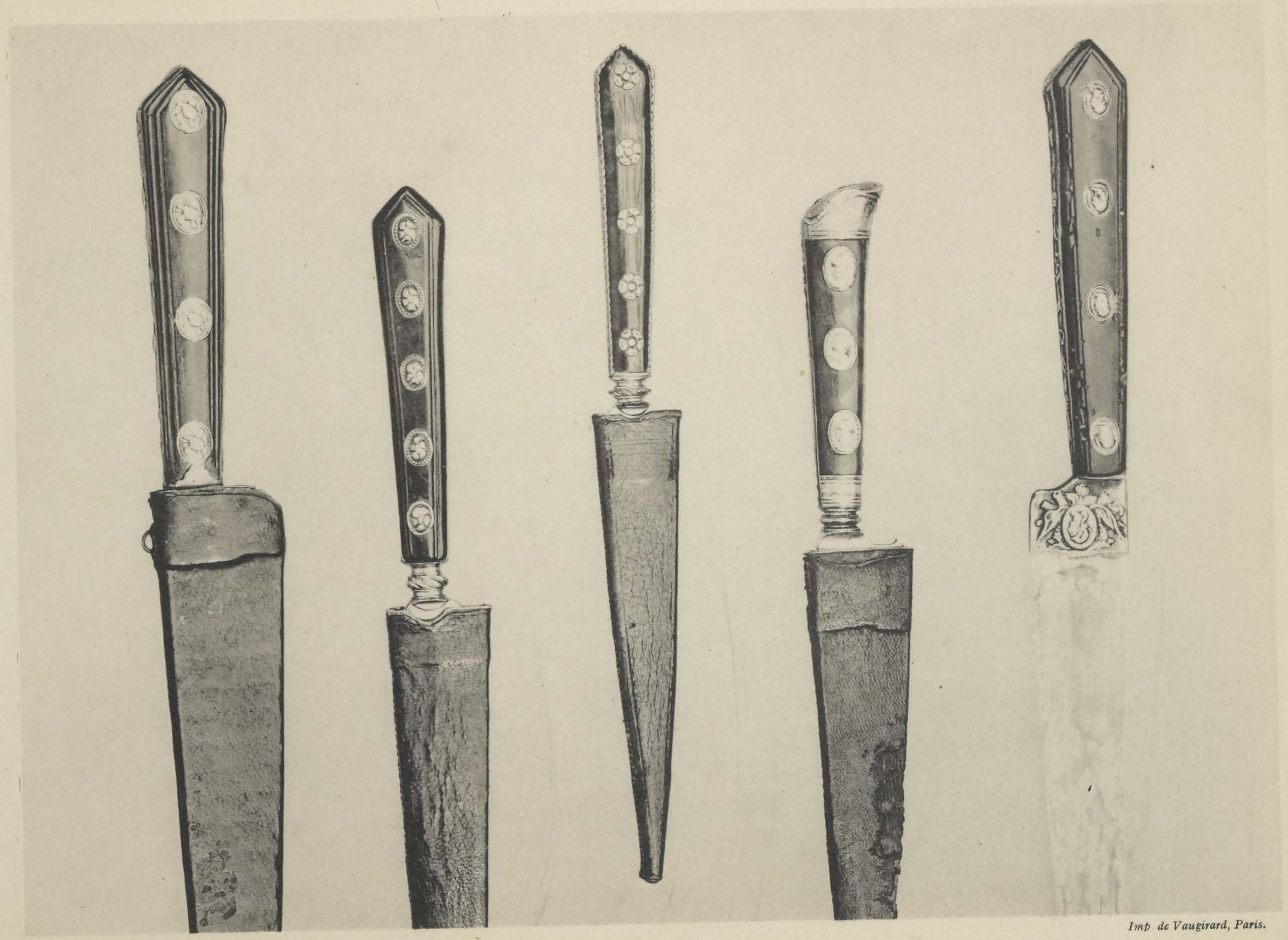

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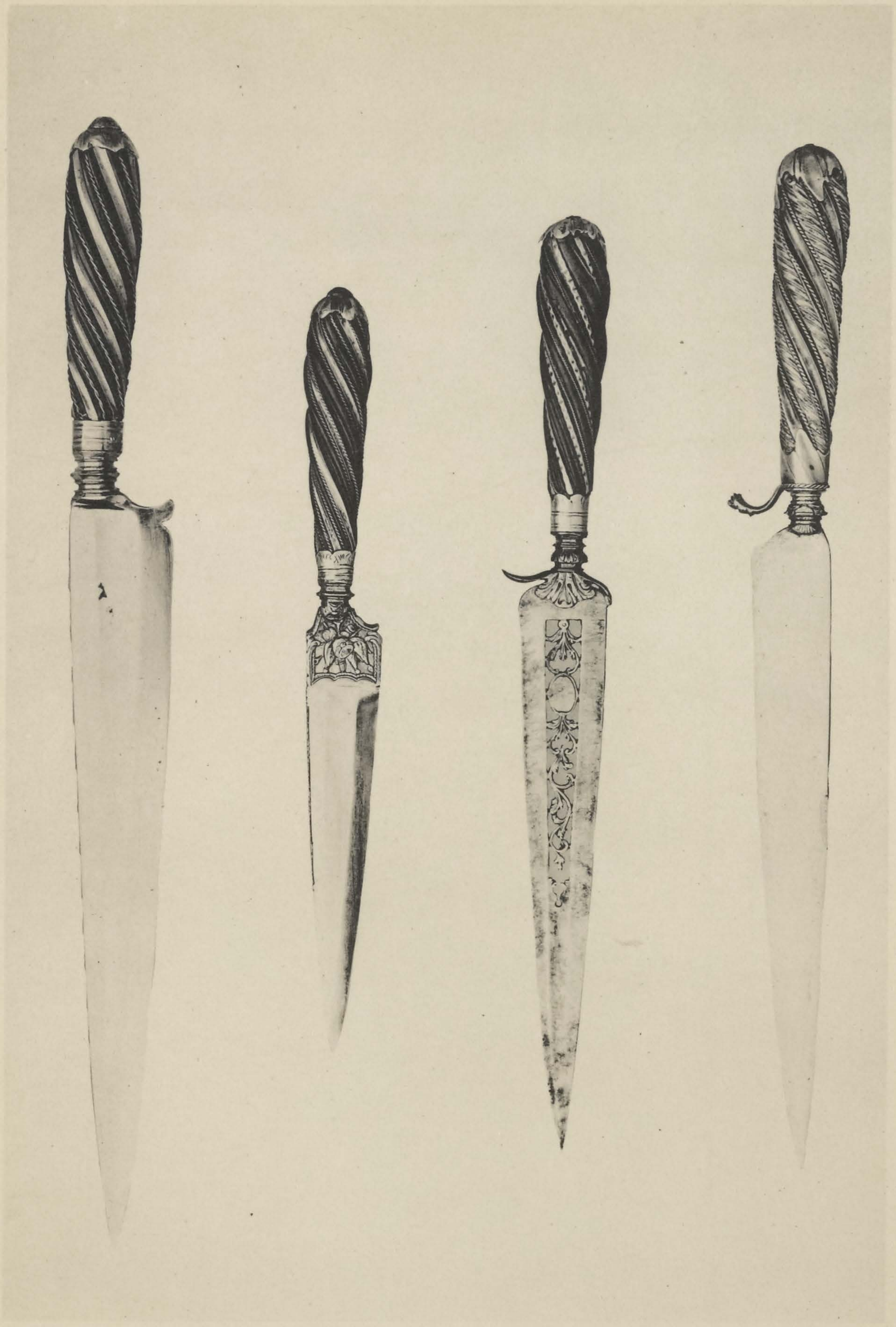
281 282 283 284 285

DIRKS

FRENCH, END OF XVIII TO EARLY XIX CENTURY

PLATE LXXX



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DIRKS
ITALIAN TYPE, XVIII CENTURY

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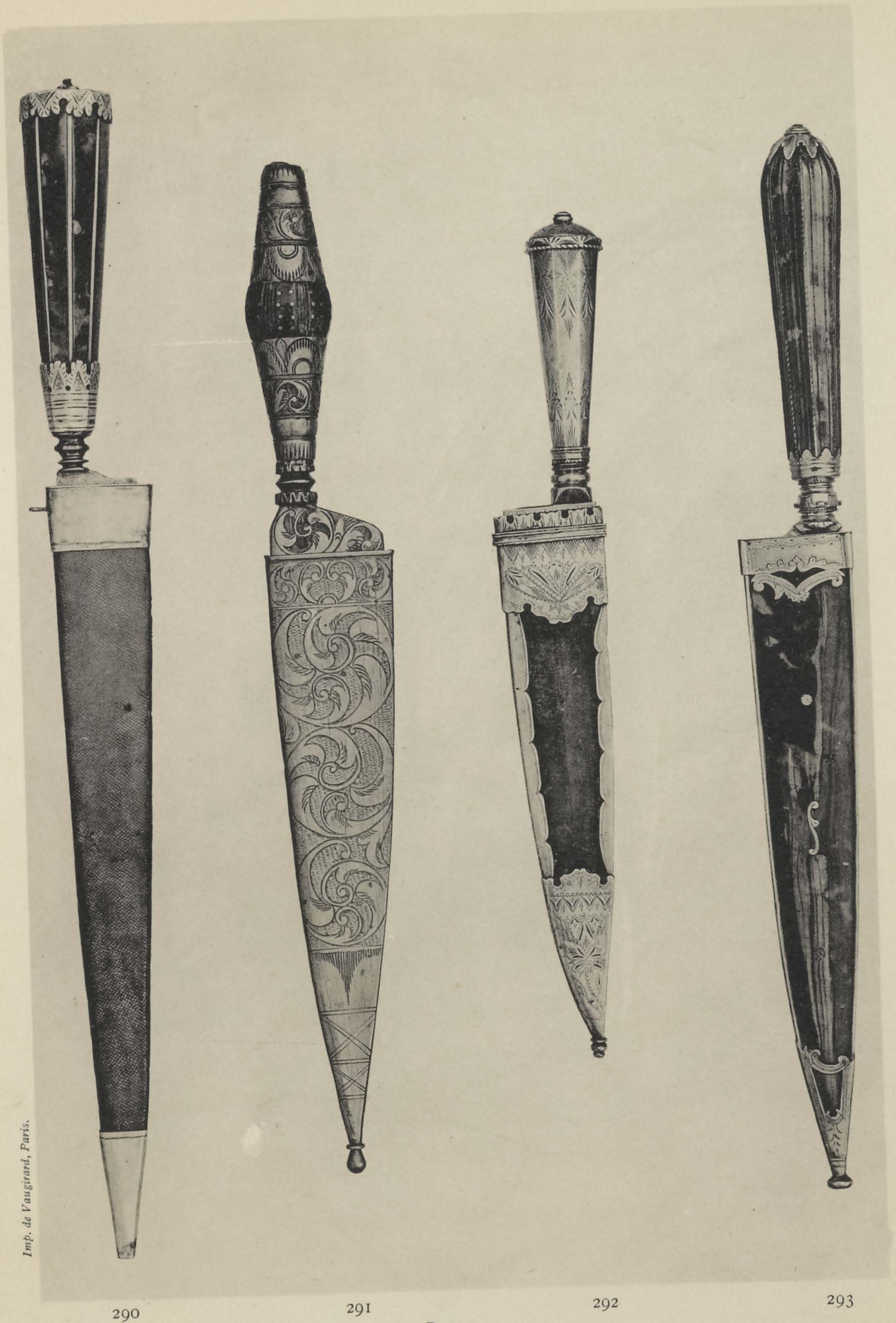

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DIRKS
XVIII-XIX CENTURY

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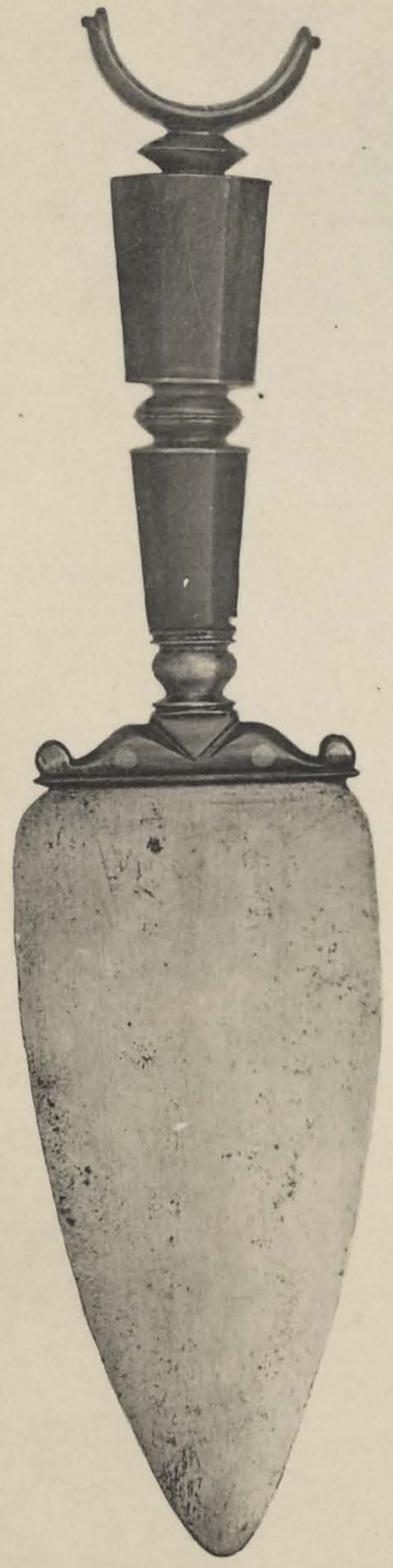
PLATE LXXXII



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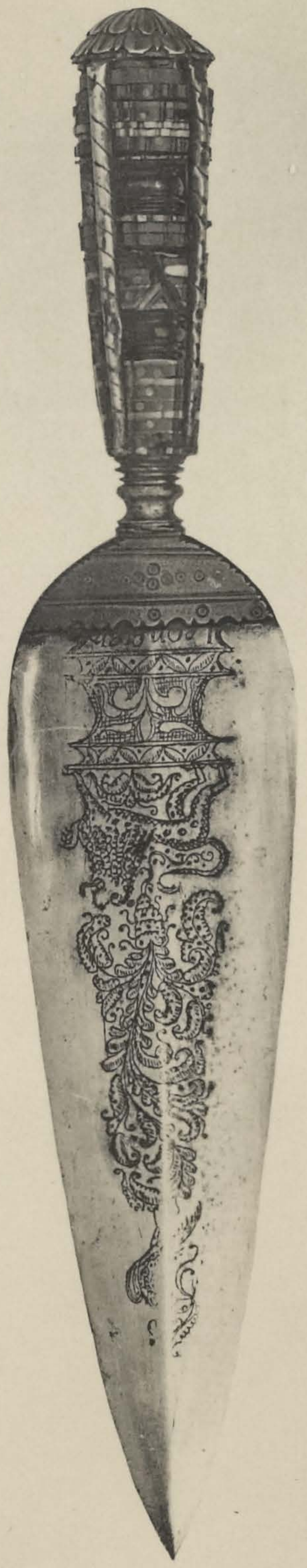

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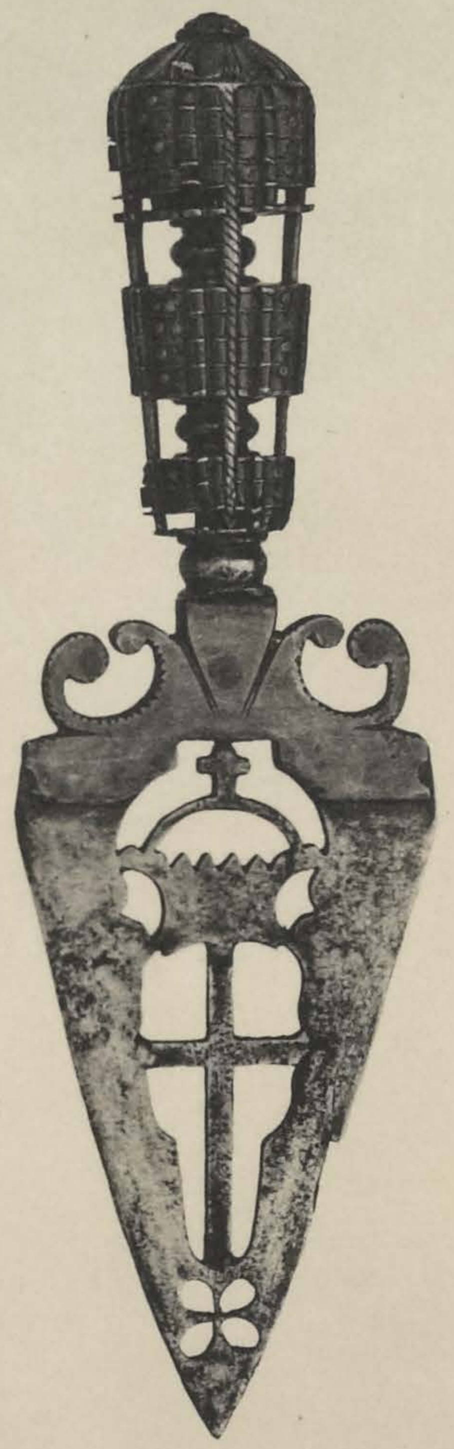

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SPANISH PUNCTILLAS
END OF XVII TO XVIII CENTURY

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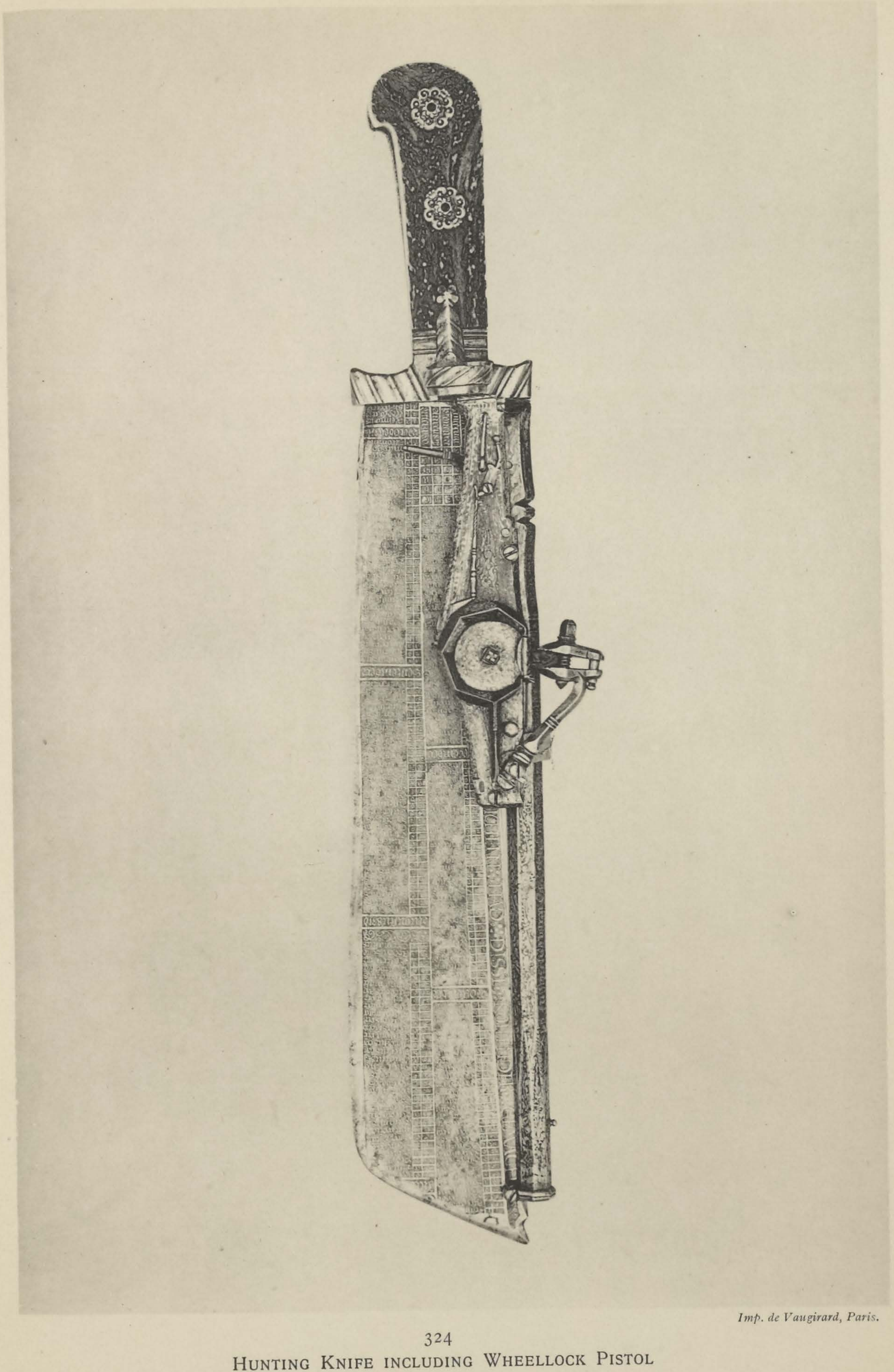

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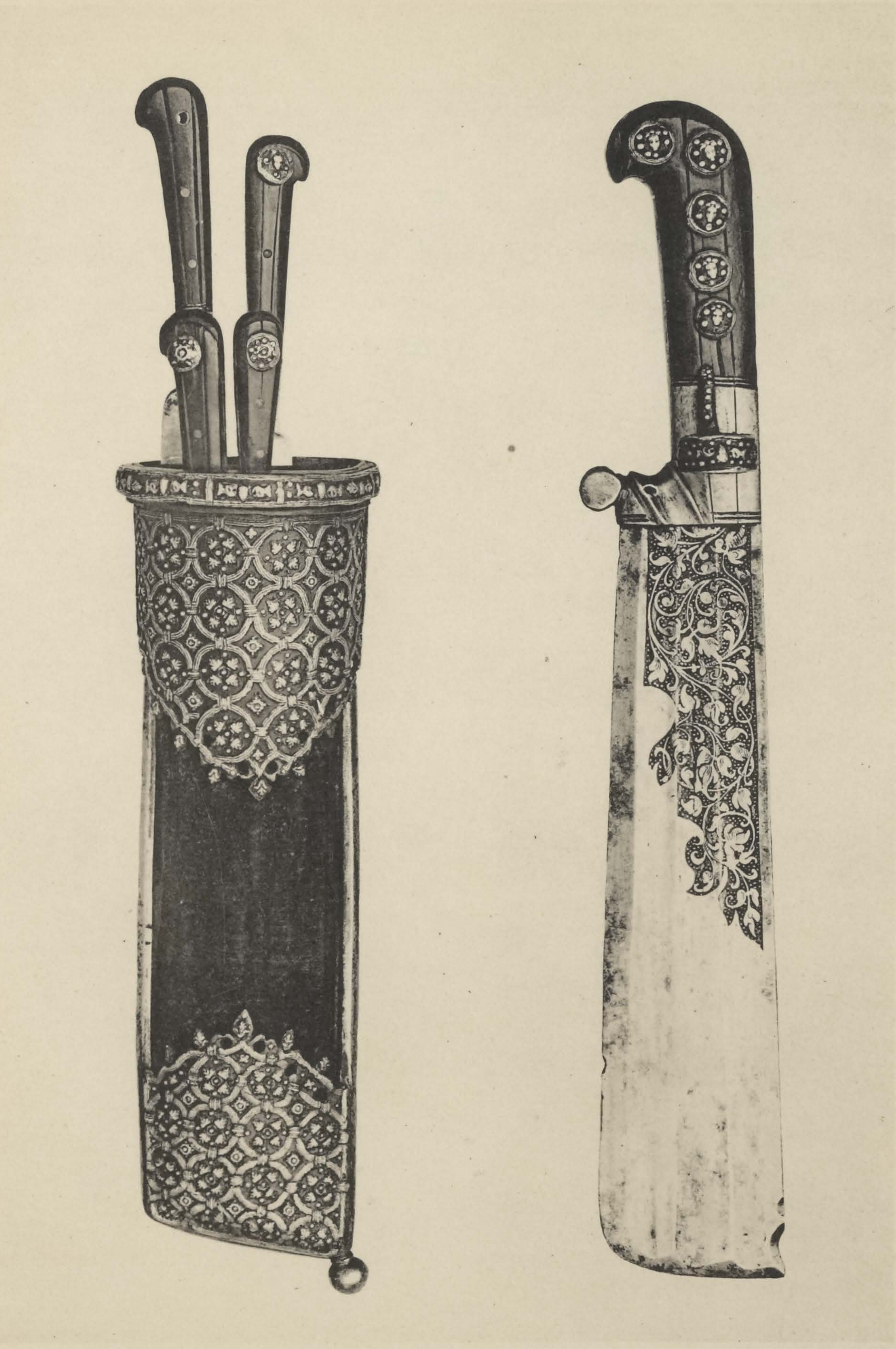
324
HUNTING KNIFE INCLUDING WHEELLOCK PISTOL
GERMAN, DATED 1540 (1546?)



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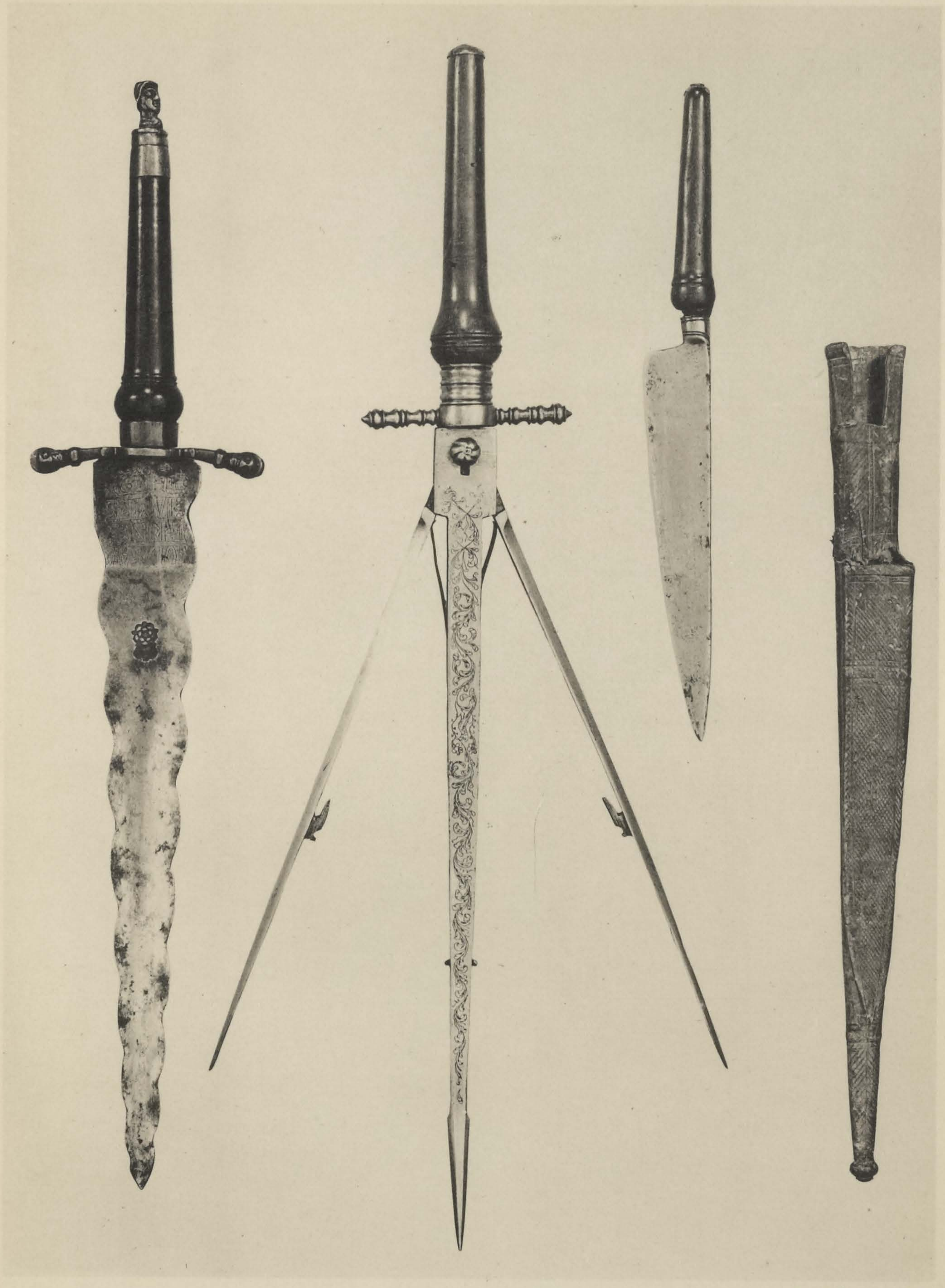
HUNTING KNIFE WITH TROUSSE

GERMAN, 1570

Plate LXXXV



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Plug Bayonets
Late XVII Century

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